

# THE NEW YORK DRAMATIC MIRROR

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*Photo by Sarony.*

ELLEN VOCKEY.



## ALL ABOUT LIVING PICTURES.

It is amusing to hear people talk of what they know nothing, or quoting others who know less. The necessity of saying nothing, the embarrassment of having nothing to say and the desire to be thought clever or "smart," are three things capable of rendering even a superior man ridiculous.

To plant cabbages is to imitate somebody, and those responsible for the last thing in "great attractions" are but imitators of an ingenious device called "living pictures"; the latter have become a craze and every place of amusement produces and booms them, as "surpassing any similar exhibition in America." When you come to look at them you find they are miserable imitations of what they ought to be. How is this? Simply because the person producing them has not the faintest notion of an idea how they ought to be put on. The several articles that have appeared in the papers lately are amusing and go a long way to prove the truth of my assertion.

It has been said that the public can have no idea of the amount of work or money involved in producing living pictures. The work is certainly not easy, especially for one who has never attempted the task before; the cost of a series of pictures of say twenty, ought not to exceed \$2,500, on the most elaborate scale. A well-known manager having occasion to demand my services to patch up the weak places in his production naturally showed me his "series." I asked what they had cost him. "Three thousand dollars," was the reply. They ought not to have cost \$1,500.

One in the know says that the people posing must needs be intelligent—people who can understand the character they are to represent. That is a mistake; for you will find very few intelligent people posing in living pictures. When getting up these tableaux you pay no attention to intelligence; what you require is perfection in figure. You even lay aside the question of beauty, for that can be remedied by the make up. It is the person who is getting the pictures up, who requires intelligence to imbue the models with the spirit of the character they are to represent, and to be able to copy the exact pose of the original.

How many are there capable of doing this apparently simple task? To show that this is not a mere assertion, buy a few photographs of well-known pictures such as "Sappho," by Spiridon; "Psyche," by Thumann; the "Fairy of the Moon," by Kaulbach; go to any place of amusement where these are reproduced in flesh and blood and compare the reproduction with the original. Although you do not aspire to be a producer of living pictures, you will find grave errors in the pose, as well as in the drapery or dress. To produce a picture perfectly, you must have seen the original painting, or at least, know it with all its details. Without this, the unpleasant blinding of colors will grate on the sight; the folds and draping of the costume will be purely imaginary; the color of the hair supposed and finally the pose nowhere near the right thing.

Let us take "Sappho" as an example. Not one of the productions is correct. The pose is that of a woman, descending a flight of steps, holding the train of her costume in her right hand and a mask in her left. The pose is not easy to copy, but it is on the photograph; the color of the hair in the original is white, while not one production has shown it that color. The flowers worn are white lilies. The reproductions show any other flowers but the right ones.

The next picture I have mentioned is "Psyche," or "Nature's Mirror," which is one of the best known, for it is found in almost every art publisher's window. The pose, with one exception, is incorrectly reproduced. The third, the "Fairy of the Moon," represents her throwing out handfuls of stars into the darkness of the night, the drapery, and the general ensemble is wrongly copied.

It has been remarked that there is really no occasion for sympathy for the people in the pictures who have to keep "perfectly still" for "a couple of minutes." I should certainly sympathize with the woman who had to keep "perfectly still in Hebe" (by Canova) for two minutes. The models must be strong, for it is by no means an easy task to pose successfully in all attitudes, and to correctly convey the impression of a statue is not a light undertaking. Thirty to forty seconds is quite long enough for any woman to remain "perfectly still." A couple of minutes is entirely out of the question. No woman can pose so long at a time, doing four or five pictures each evening. It would be too much of a strain on her nerves; and it would take much time to practice to be able to do it.

Then, again, we are told that the back of the stage looks like a car-yard. When the apparatus is constructed as it ought to be, one track is sufficient, the apparatus remaining stationary while the pictures are shown, the upper part only revolving. This is the point which baffles many of the imitators. They do not understand the details of this construction. There ought not to be any waiting between the pictures, only time enough to close and open the curtain. The time taken by the imitators is invariably about two minutes for each picture, counting from the time of opening the curtain on one picture to the time of exposing to view the next tableau. If eighteen or twenty pictures are shown it takes from thirty-five to forty minutes for the whole series, while the Kilanyi series of the same number takes from fifteen to sixteen minutes!

We hear that "the lights are put out" and there are "three electricians," etc. There is no occasion for putting out the lights, and as to three electricians, one can do the whole work, for he ought to have everything under his control. It has been also said that to produce eighteen or twenty pictures almost as many girls are required. There is no necessity for so many. Seven or eight at the most, can do the work.

Now as to the models. To find such as

can represent adequately the female form divine is a task extremely difficult; it is like searching for a needle in a haystack. You will find hundreds among whom you may perhaps choose one. There are many fit for a "leg show," but the woman of symmetrical build and of perfect figure, in its proper proportions—women that will not look gross and vulgar in a pair of tights are to be found, but they are few and far between. From an artistic point of view you seldom find a woman with a perfect figure. Show me the model that can represent "Venus" (Medici), the celebrated statue in the museum at Florence, in which the finely-chiseled face shows an admirable expression of frightened, taken-unawares modesty, with the beautifully-shaped arms and hands taking the place of the proverbial fig leaf. Show me the model that can represent "Venus" (Milo), the pearl of the Louvre, with its proud, noble, and majestic expression. Where is "Psyche," the young and beautiful maiden, the bride of Cupid?

Last, but not least, comes the musical illustration to the pictures. How can you explain "Pharaoh's Daughter" by a few bars with waltz rhythm, or a Venus by a martial strain? It is not given to every one to be graphic and plastic in music. A simple progression and two chords sufficed Mozart to produce the most intense impression of terror and darkness; the one to indicate the fright of Donna Anna at having recognized the murderer of her father, the other, prefacing Donna Anna's narrative. The task of illustrating living pictures is not an impossible one; but I think that at least an attempt ought to be made in which the music is in unison with the subject reproduced.

These imitations remind me of the Irish peasant woman who told a priest that her son, who was in the army, was a general. The holy father expressed surprise, saying that she must have made a mistake in his rank. "Well, I don't know," was her reply. "whether it be general or corporal—all I know it ends in ral."

In concluding I must say that living pictures is an exhibition that is beautiful, artistic and instructive, and an exhibition to which you can take your mother-in-law as well as your sister. But, I say that if a thing is worth doing—and undoubtedly this thing is—it is worth doing well. Otherwise, it ought to be left alone. A. S.

## MR. MCINTOSH'S SUMMER COMPANY.

Burr McIntosh, manager of the now extinct Four Seasons stock company, an organization which won an enviable reputation this summer, chiefly at the Auditorium in Louisville, arrived in the city last week. In speaking of the company and its work Mr. McIntosh said:

"Frankly, I don't think any company organized for summer ever did better work in higher light comedy. The company was organized to advertise the Four Seasons Hotel, at Harrogate, Tenn. After we had been there just long enough to get properly started, the hotel was closed because of business complications. But we all have very lively recollections of Manager Henry Clair and the great time we had while there."

"When the hotel closed we went to the best hotel in Pewee Valley, Louisville's small summer resort. We remained there until the close of our season, last week."

"How many plays did you produce?" "About eighteen one-act ones and two three-act ones. The company did some remarkably clever work. Elita Procter Otis, Charlotte Naiman, Beverly Sitgreaves, Louise Webster, and Annie Wood, and Charles Bowser, T. D. Frawley, and Arthur Hoops composed the company. Our audiences at the Auditorium in Louisville were the largest and swiftest of the entire season. The people of Louisville were kind in every way, and the newspapers most generous. They had a little fun with us now and then, but none of us had any unpleasant memories."

"Will you continue managing?" "No. It's a bit too much like work. But I don't regret my first experience. I'm going away now to write, but may play a strong character part in a big production here this fall."

## AUGUSTUS PITON'S PLANS.

Augustus Piton will have five companies on the road the coming season. One will present Mrs. Sans Gêne, in which Kathryn Kidder will play the title part supported by Henrietta Lander, Florence Starkey, Beatrice Howe, Nina Morris, W. May Conly, Ruth Oliver, Charles Hanbury, Charles Edwin and Augustus Piton. This play will be first produced at Washington on Nov. 5, and will be seen at the Broadway Theatre in this city on Jan. 14.

Chauncey Olcott will appear in "The Irish Artist," a new play written by Mr. Piton and George Jessop, on Sept. 3 at the Boston Museum. Mr. Olcott will come to the Fourteenth Street Theatre in this play, for which he has composed several songs, early in October.

Mr. Piton will revise "Struck Oil," which will be seen at the Fourteenth Street Theatre about the middle of September. The leading parts will be in the hands of A. H. Wilson and Jane Stuart.

Robert Mantell will again be under Mr. Piton's management, and will open on Sept. 3 at Salem, Mass. He will appear in "Monbars," The Corsican Brothers, Othello, Hamlet and Parthianus, and later will produce a new play.

The Power of the Press will open on Sept. 3 in Jersey City. William Stafford and Florence Roberts will play important parts.

## A FATAL BITE.

Lee Meltsed, of John Robinson's Circus, a snake charmer, was bitten by a diamond rattlesnake while giving an exhibition in a side show at Fayetteville, Ark., on Aug. 2, and died the next day. His remains were shipped to his home at Cincinnati for interment.

## A SUCCESSFUL BENEFIT.

The benefit for the Mamaroneck Free Kindergarten, at the Yale Opera House in that place on Monday, Aug. 6, was a most successful affair. The entertainment was managed by Mrs. Harrison Grey Fiske, and was under the auspices of women prominent in the social life of the neighborhood. The house was crowded by a fashionable audience, and a handsome sum was netted.

The artists taking part arrived at Mamaroneck early in the afternoon. They visited a number of the beautiful country seats on the shores of the Sound, and enjoyed a drive. In the evening the performance began with a humorous musical recital, à la Grosmith, by Henry W. Dodd, excellently done. Inez Necusker so delighted the audience with her singing that she received a hearty encore. Charles J. Ross gave an extremely clever specialty, which included imitations of various actors. It made a pronounced hit.

The *daya* of the Palmer company, J. H. Stoddart, gave his remarkable interpretation of the part of Holder in "One Touch of Nature," ably assisted by Maud Harrison, Clarence Handysides, Napier Lothian, Jr., and Charles Shaffer. Mr. Stoddart received a welcome that must have warmed his heart.

Madame Cottrelly's capital rendering of "The Glove" was delicious and not less so was her humorous musical variations, in the style of many noted composers, of the simple German air, "Comes a Birdie a-Flying." Jeannette St. Henry sang "When the Flowing Tide Comes In" with beautiful effect and she received the vociferous encore the effort deserved. Frank Daniels gave several of Chevalier's coster songs in costume and won plenty of applause.

Who Killed Cock Robin? finished the programme. It was acted with *verve* and comic effect by James K. Hackett, Eugene Jepson, Louise Galloway, and Julia Arthur. Seldom have we seen a farce of the genuine kind given with more ginger.

John S. Hiller directed the music, which means that it could not have been directed better, and William Cullington managed the stage in fine style.

After the performance a reception was held by the participants and the occasion thus terminated most happily.

## ELLEN VOCKEY.

The picture on the first page this week is that of Ellen Vockey, an emotional actress and a dramatic reader of decided talent and finish. Miss Vockey resides in Washington, D. C. She was born in Baltimore and educated in the public schools of that city. She was graduated in music from the Peabody Institute, and finished her musical education at the Leipzig Conservatory of Music, Germany. Although a thorough pianist, Miss Vockey has been unable to resist her fondness for the dramatic art, of which she gave evidence in childhood, when she frequently appeared in recitations and plays at amateur entertainments in Baltimore and New York. She made her first professional appearance on the German stage as Mary Stuart and Jane Eyre, which she played in German, and she afterwards appeared as Juliet, Parthenia, and Lady Teale in English in this country. While abroad, Miss Vockey recited before the German court selections from Schiller and Goethe, and appeared before the aristocracy of Vienna and Buda-Pesth with success. Returning to this country, she entered upon her chosen profession with enthusiasm, and she has achieved success in tragic, melodramatic, and comedy roles. As a dramatic reader, Miss Vockey has won high praise. She created a sensation in the Woman's Building of the World's Fair at Chicago, and also at the Calumet Theatre, where she appeared for the benefit of the Chicago fire sufferers, as well as in New York for the *World's* fund. Miss Vockey displays her kindness of heart by her willingness to give her services for charitable purposes. Her work has been praised throughout the United States. In Washington she is a great favorite, and at the Soldiers' Home, where she frequently appears, she is always sure of an enthusiastic reception. Last Winter she starred in the part of Nan in *Alone in London*, and was very successful. Beginning on Oct. 1 Miss Vockey will undertake a starring tour, appearing as Lady Macbeth and as Juliet.

## H. B. JACOBS' CHICAGO THEATRE.

Manager H. B. Jacobs' three Chicago theatres, the Academy of Music, the Alhambra, and the Clark Street, will be the first popular-price houses to reopen in the West, all three of them throwing open their doors on Aug. 19.

During the summer Manager Jacobs has refitted and decorated these houses. The Alhambra has been entirely redecorated, white and gold being the prevailing colors. The bookings for the Alhambra are far ahead of anything Mr. Jacobs has yet secured.

The Academy of Music is also in the hands of artisans, and it will be the prettiest house on the great West Side.

Mr. Jacobs has made many changes in his Chicago staff of representatives. William A. Edwards, for several years in Manager Jacobs' New York office, and more recently managing several well-known attractions of his own, replaces Joseph Frank at the Alhambra. Mr. Frank having retired to mercantile life. Will H. Barry, the past two seasons at the Clark Street Theatre and the past seven summer seasons with the Pain spectacles, will be in charge of the Academy of Music, succeeding E. P. Simpson, who goes to the People's Theatre, Philadelphia. Mark Thall, late of Brady and Garwood's forces, will represent Mr. Jacobs at the Clark Street Theatre.

All three of the houses are booked almost solid for the season. Manager Jacobs will, the coming season, personally manage ten houses, having gotten rid of a few of his undesirable theatrical leases.

Miss Florence Everett, Lansdowne, Pa.,

## GOSPEL OF THE TOWN.



The above picture of pretty Fannie Putnam should be recognized from Portland, Maine, to Portland, Oregon, and from New Orleans to Winnipeg, for The Spider and Fly has repeatedly toured this territory, and for several seasons the Putnam Sisters have been bright, particular features of this organization. Besides being a splendid vocalist, Fannie Putnam is an excellent soubrette, her latest work in this line being the character of Fanchette in The Spider and Fly, and previous to that she was in other well-known attractions. She is in her twenty-second year, and with the excellent reputation she has already made, a promising future seems certain. Miss Putnam is ambitious and willing, and will prove an attractive addition to any organization. The sisters—Fannie and Marcia—will work separately the coming season. Miss Putnam is spending August at "The Rosemore," Chicago.

Katharine Grey will take the leading part in the production of New Blood at Palmer's Theatre on Sept. 17.

Frank L. Callahan, of Lewiston, Me., has organized a minstrel company.

H. M. Bennett has sold to Thomas H. Davis a thoroughbred horse valued at \$3,500, with a trotting record of 2:20, for use in On the Mississippi.

The *Vanderbilt News* is dead.

E. P. Smith and Company, of Denver, write: "It was necessary for us to repeat our usual order for your paper several times after receipt of the first copies containing the pictures and sketch of Harry Corson Clarke. The popularity of this comedian in Denver was never better tested."

The Boston Herald is among the papers that copy much theatrical news from The Mirror without the courtesy of credit.

Joe Frank, after twenty-six years of active life in theatricals, has retired and purchased an interest in a notions and fancy goods business in Toronto. His firm is Benjamin and Frank, and he says he is doing well, although his interest in matters of the theatre is naturally still acute.

George R. Caine and wife have returned to the city after a sojourn at Sea Cliff, L. I.

Ernest Catenhuen will be musical director for Francis Wilson the coming season. Ten years ago Mr. Catenhuen was one of Colonel John A. McCaul's trusted lieutenants, and in his company became acquainted with Mr. Wilson. Since that time he has been located in Milwaukee, where he has trained large choruses and enjoyed an extended patronage as a private teacher.

Mrs. Dora Paige will soon receive a legacy of \$6,000 from the estate of her mother, Marguerite Fouquet, who died last November in Philadelphia. The two granddaughters, Amy and Mabel Paige, also receive \$2,000 each as well as several valuable gifts.

Cordie Davega, who joins the M. B. Curtis company in St. Paul, will sing a new song written for her and entitled "Bob, the Bowsy Boy."

The Circus Clown, in which George Richards and Eugene Canfield will star under the management of A. Q. Seamon, will open season at Newport, R. I., on Aug. 23.

There is something new under the sun, and it comes in the guise of the *Chinese Daily News*, or, if translated literally, *The Daily Uninterrupted Roar of the Fiery Trumpet of the Dragon of the God of War*. The paper is about 18x22, and is printed supplement style on salmon-colored paper, and gives the very latest cable reports of the conflict between China and Japan. It is published by William J. Hanley, son of M. W. Hanley, and Steve Lingard, an ex-newspaper man. Both are young men, and start during the present week on a bet of \$50,000 around the world on bicycles.

In the company of Across the Potomac will be Edgar Foreman, Arthur E. Sprague, Frank Walcott, John H. Mack, J. C. Cooper, T. C. Medinger, Frank C. Binkhurst, Henry Lewis, Charles Godwin, Olive Gates, Julia West, Kate Medinger, and Maud Durand.

A crank named Clarence E. Goodridge has been arrested in Philadelphia for loitering about the residence of Mrs. Jennie Kimball and thrusting under her front door a note proposing marriage to Corinne.

Improvements are under way at Koster and Bial's. Sixteen new boxes will be added upon the promenade tier, and at the back of the balcony a lounge and promenade will be arranged.



## REFLECTIONS

Jacob Litt has made arrangements to pro-

Thomas W. Keene will arrive from Europe on Aug. 27.

C. D. Marius arrived in New York last Saturday.

The M. B. Curtis company is rehearsing at the Standard Theatre, preparatory to opening in St. Paul, Minn., on Aug. 20.

Robert Gaylor, under the management of W. A. Brady, will open his season at Rich-

of the South. Later in the season he will produce a new play by Charles T. Vincent called *A Tammany Man*. The new piece

Isabelle Urouhart has been engaged by

Donnelly and Girard, and will play the part of the widow in *The Rainmakers*, which will open season on Aug. 30.

W. F. Rochester contradicts the report from Cleveland that he will become a mem-

A. Gordon-Robinow is not going with Coon Hollow. He has been re-engaged for The

D. L. Robinson, formerly treasurer of the Empire Theatre and other attractions, has

been engaged by Gustave Frohman as manager of the Eastern Lane company.

Harry Webster, late of Harry Lacy's company, will play Dannie Dixon in *The Land*

Murry Woods has returned from Mt. Clemens, Mich., where he had been spending

**N. S. Wood's Orphans of New York** will open at Newark, N. J., on Sept. 10.

A novel scene was witnessed at the Grand Central station on Monday night, when the twenty-two colored minstrels engaged by

Primrose and West gathered to take train for Utica, where rehearsals are in progress this week. The friends of the minstrels gathered

to the number of fifty or more to see them off, and no minstrel show was ever funnier than this ceremony. The party left in charge of Joseph, Gabriel and Robert.

Annie Myers has been specially engaged for the production of *The Queen of Hearts*.

by the Lillian Russell Opera company at the Lyceum Theatre, London, and sailed on Saturday on the *Aurania*, accompanied by her

husband and daughter. Hubert Wilke and Paul Steindorf, who will also join Miss Russell, sailed on Saturday on the same steamer.

William Hoyer will present his new piece **The Flame**, at the Academy of Music, Milwaukee, for three nights, beginning on Thurs-

Manager Jacob Litt has made an arrangement with J. F. Elliston, the English manager, who occupies in England a position

similar to Mr. Litt's in this country, where they will control each other's plays in their respective fields.

Mattie Loggett has returned from her St. Louis roof garden engagement.  
Charles L. Willis has returned from St.

Colonel Jack Flaherty, late lessee and manager of the Peoria Grand Opera House, who

has been in New York for several weeks, will spend the rest of the heated term in Springfield, Ill., his old home. He will probably

Owing to the success of the stock company at Manhattan Beach the leading agent

Denver, the original season of ten weeks has been extended to fourteen weeks. The company is composed of James Neill, Harry Com-

son Clarke, William Ingersoll, John B. Maher, Alfred Burnham, Henrietta Crossman, Annie and Kate Hancock, Joseph Crossman.

In a living picture at Proctor's called "The Fisherman's Courtship," a trout is used.

As the curtain fell last Monday night, the boat broke from its place and drifted to the

floor, a distance of six feet. Mary Feeley, who represented the fisher maiden, suffered a dislocation of one of her arms and her fore-

Rhys Thomas, recently arrived from Eng-

land, will have the chief tenor role in Francis Wilson's forthcoming opera, *The Devil Deputy*. Mr. Thomas relinquished a leading place in the Carl Rosa company to join the

Wilson. He has been with the Carl Ros company about four years, during which time he assumed many parts. He is noted

a rapid study, having gone on as Mercutio in Gounod's Romeo and Juliet at twenty-four hours' notice. Mr. Thomas has sung before

Queen Victoria, who presented him with a diamond scarf pin which he naturally cherishes because of the donor, and also as a mark of an enviable eminence in his country.

reached before he was twenty-five years old. He was born in Wales in 1869. Previous to his appearance on the stage he was

first in the wool trade and later in journalism. On the day when Mr. Thomas received notice of his engagement by Mr. Wilson he

The Francis Seymour Amusement Co.

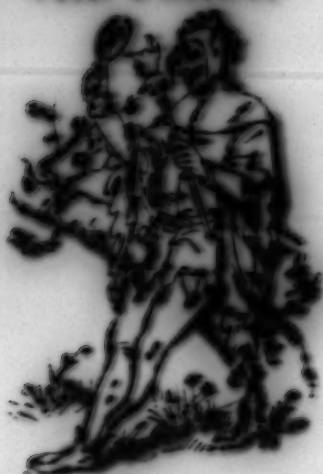
pany has been incorporated in New Jersey with a capital stock of \$20,000, of which \$15,000 has been paid in. The capital represents the patented machinery of France.

Seymour used in A Trip to the City and Ready Money. The par value of each share is \$100, and the shares are held as follows:

Francis Seymour, 100; Neil Burgess, 12; Irving W. Kelly, 10; George Kennington, 1; George W. Fulton, 12.



## THE USHER



Judge Dittenhofer, who has been taking the waters at Carlsbad, is now doing Switzerland. In a short time he will go to London to remain a few weeks, sailing for home about the end of September.

I have received a letter from the Judge, in which he speaks at some length of the dramatists' copyright bill. At the time he wrote he had not heard of the skirmish in the House of Representatives, but his words on the subject are none the less interesting.

"I received a copy of the favorable report of Mr. Covert's committee and of the amended bill," he writes. "The amendments are in the form I drew them when I was in Washington, and I read in *The Nation* Mr. Covert's very able speech on the bill in the course of his remarks on the anti-option law. He answered very forcibly the objection made to the bill on the ground that it made new offences by showing that the gentlemen who make that the pretext of their opposition are supporting a bill which increases the number of crimes to a much greater extent than does our bill."

"I wish to call your attention to a feature of the anti-trust provision added by the Senate to the tariff bill. It provides, as does one of our amendments, that an injunction granted in one circuit court of the United States shall be binding and may be executed anywhere, within the federal territory."

"That ought to be a complete answer to the argument of the minority of Mr. Covert's committee, that under the present system full protection can be had, and that there is therefore no necessity for the amendment. It is evident that the able lawyers in the Senate are of the contrary opinion and deemed it necessary to make the same provision that is incorporated in our bill."

The parallel to which Judge Dittenhofer calls attention lends great strength to the bill. It is an endorsement of the principle involved, in so far as the extension of the scope of the operation of a writ of injunction provided in a federal court is concerned.

The bill's opponents in the house are believed to be a small minority; in the Senate no opposition has yet developed.

The Representatives that showed their hostility when the matter came up for preliminary discussion the other day were but three in number. Two of them were Illinois men, a fact that is significant when it is remembered that Illinois is the play pirate's native land and that the city of Chicago harbors the thief who furnishes stolen manuscripts to the numerous bands of roving marauders. The third was a Missourian.

The action of these men served to delay the consideration of the bill, which will probably go over until the next session of Congress. Meanwhile there is gratification in the reflection that the obstructors have enabled the supporters of the bill to cast aside the emasculated measure of compromise—substituted for the original bill merely in the expectation of securing prompt partial relief from present outrages—and to restore the original amendments, including both the penal clause and the provision for increased federal jurisdiction in injunction proceedings.

It is better so. The penalizing of play piracy is the only efficacious remedy. It is foolish to shrink from declaring the theft of dramatic property to be a crime.

The sentimentalists that think it would be too great a hardship to imprison a man for a year who steals a play worth thousands of dollars to its owner may be surprised to hear that in this State any person who injures or destroys intentionally a book belonging to a library or reading room is liable to imprisonment in Sing Sing for three years.

When the Copyright bill comes before Congress during the next session—and nothing can prevent its coming up then—no sharp tactics will prevent its being brought to a vote. The devices of the filibusters will not prevail.

Good progress has been made during the first campaign. The friends of the bill have no reason to feel discouraged by the postponement. They are fighting a just cause and they will win in the end. Fortunately for them, the measure could not be in the custody of more able or more disinterested men than Mr. Covert and Mr. Cummings.

The Salt Lake *Herald* expresses its very proper admiration for the excellence of the good old *Clipper*, but I observe that the same issue contains a dozen or so of items and articles abstracted from *The Nation*, one of which, by way of novelty, is credited to its source.

Another magician sends me an explanation of Herrmann's bullet-catching trick. This magician was present at the performance in the Metropolitan, and as he is a noted black artist—no reflection intended upon his complexion—I presume that he may be said to speak by the card. Here is what he says:

"The shooting 'take' was done very neatly. The corporal commanding the squad of soldiers brought his men on the stage and each produced a cartridge from his pouch. The corporal placed these cartridges on a plate and then they were handed around to the audience for examination. Then they were replaced on the plate and the corporal marched over a long runway to some distance back in the centre of the stage."

"The change of cartridges was made by the corporal with a changing plate, probably fixed for this especial purpose. At any rate, to those of us who are in the swim, the change was quite palpable. After that each of the soldiers was given one of the fake cartridges, and the rest was simple enough."

"A very funny incident occurred which would have given away the whole snap to any really observing person. Several spectators near me noticed it. The only wonder is that the entire audience did not detect it."

"When the cartridges containing the real bullets were handed around for examination, a gentleman in working at the carriage pulled out the bullet, evidently fancying there was something wrong about it, which, as a matter of fact, there was not. At any rate, Herrmann got 'rat' over the matter and said to the man: 'Very well; keep the cartridge. We will use only five cartridges.'"

"That would have been all right had not the corporal, when he made the substitution, given each one of the six soldiers his blank cartridge! Of course, it is plain to be seen that if six genuine cartridges were handed to the audience for examination and only five were returned, as a matter of fact, only five soldiers could fire; but the corporal was not sharp enough to take away one of the blank cartridges. Although he collected only five he gave out six, and six soldiers fired at Herrmann. In the meantime the man in the audience retained his cartridge."

"Little things like this do not count in magic, of course, and the audience cheered the feat of the evening to the echo. Except for the broken cartridge the trick was very decently worked, and few persons in the house suspected the corporal. It was not even necessary for the soldiers themselves to know; but the changing of five cartridges into six must have set them thinking."

A correspondent writes from Paris: "I was at the Ambassadeurs in the Champs Elysees last night. I went there to hear Yvette Guilbert, who is attracting the few people now left in Paris. At the Ambassadeurs there are a few seats at one side a long distance from the stage. They are free. The best seats are four francs apiece. Mr. and Mrs. Kendall, after their profitable season in the United States, were in the free seats, enjoying accommodation which represented, with their refreshment, the sum of one franc apiece."

My usually wide-awake and well-informed contemporary, the *Herald*, made a curious exhibition of ignorance the other day. It called attention to the fact that last season was a particularly hard one for many actors; that great numbers were unemployed; that much distress in the result, and that a big benefit ought to be gotten up for the relief of the destitute.

In explanation of the inability of the Actors' Fund to take care of any of the destitute except those that are sick, the *Herald* quoted from an address by President Palmer, delivered at the Fund benefit (sic) in 1895:

"A benefit might easily be arranged upon a gigantic scale, of which the proceeds should be devoted to assisting cases discovered by a competent committee to be worthy of help." Thus continues the *Herald*.

It seems to me that the profession and *The Nation* fostered the *Herald's* suggestion last January. A sum reaching nearly \$50,000 was subscribed by actors and managers throughout the country and increased by a big benefit performance in this city at the Grand Opera House, and a committee composed of members of the Actors' Order of Friendship and officers of the Actors' Fund met twice a week and gave immediate help to all unfortunate professionals that applied for it.

When that committee finished its labors, after three months of activity, the balance remaining of the Relief Fund was turned over to the Executive Committee of the Fund, to dispense on the same lines until it should be exhausted.

Chairman Louis Aldrich tells me that by judicious management the balance has met all requirements up to the present time. Last week the small amount left of this money was transferred to the Actors' Fund treasury.

It will be seen that the work proposed by the *Herald* has been actually in progress during the past eight months. I do not wish to criticize its generous project, but I must point out the fact that the profession has not neglected the wants or the appeals of its distressed brethren.

## HERRMANN AND HIS CHICKENS

Frank E. McNish, writing from "Rose Villa," Lestershire, N. Y., encloses a photograph showing six handsome cows in a pretty grove on his place near Binghamton, and says:

"I read everything in *The Nation*, and in this week's issue I see what Charles H. Day says about backing a cat against me in raising chickens. He would lose every dollar he might bet, for I own just such a content last week. A neighbor's cat came out of my little imported game chicken, and I raised the cat. I think this a new and original way that will be of benefit to Mr. Day or any one else who wants to keep cats away from chickens. I got a nice little fresh fish and tied it to the limb of a tree by a string so that it hung about six inches from the ground. To this string I attached another which I ran into my window and attached a little bell to it. I left my side standing near the window and went to bed. At 12:30 A. M. the bell rang, and I was out of bed as though it had been an early call to catch a train from a one-night stand. The cat was enjoying the fish without a bacon. I took careful aim, pulled the trigger, and the cat dropped cat-raw. Two nights ago, I shot a dog the same way. I enclose a photograph of my butter and milk stick. It was taken last week for me to make a painting from while on the road."

## JOHN DREW'S SPEECH

At the close of his very successful engagement at the Baldwin Theatre, San Francisco, John Drew, in response to calls, appeared before the curtain and made this speech:

LADIES AND GENTLEMEN: It would in substance seem at the first blush on one matter to say, "I thank you, and good-by," but though the gratitudes and thankfulness I feel arising to my lips, albeit in an imperfect and halting fashion, the farewell is most difficult of utterance. I cannot express to you the gratification and pleasure I have had in laying these three weeks in San Francisco or how fluttered I feel at the almost affectionate attention you have bestowed on me. Although I remember in the best manner the kindness with which the San Francisco public had always received me, I approached that public on this occasion with a certain fear and trembling, knowing its extreme quickness of perception of things good and bad. You may imagine then how proud and flattered I felt at the immediate and continued approval of the press, and the unceasing and increasing patronage of the public during the whole term of my engagement here.

I feel that there should be some fuller phrase than the curt "I thank you" for the great kindness you have shown me, but our language, or that part of it that I can command, wills it so, and with the gentleman in Twelfth Night, I can no other answer make but thanks and thanks as ever thanks. The result of my engagement here is especially gratifying also to my very good friend and manager, Charles Frohman, and I wish to thank you in his name, too. Indeed, the outcome of the engagements played here by his companies has always been most gratifying to him, and it is his intention to give San Francisco in future the best and only the best companies and plays. Indeed, my personal regret at being obliged to leave San Francisco and this theatre is partly assuaged by the thought of the pleasure you will have in witnessing the performances of the splendid company that is to follow me—the Empire Theatre stock company of New York. The formation and perfecting of this organization has been Mr. Frohman's special pride for several years, and it comes to you now one of the best stock companies on the English-speaking stage. I hope it may not sound presumptuous in me, this indorsement of artists whose reputations are national, but I wish you to know and feel that Mr. Frohman means, as I said before, to offer to the San Francisco public the very best in plays and good bye for a while. I hope for him to obtain, and when I say that I have said all, for he is certainly most energetic and indefatigable, and I may say, most perceptive in the obtaining of both. It was Mr. Frohman's intention to be here and personally offer these assurances, which he is now doing vicariously, but delay in his return from Europe and stress of affairs in New York has rendered it impossible. I am but his locum tenens, and what I have said in substance he perhaps would have said much better, but believe me, with no more sincerity than I have spoken for him.

It only remains now, ladies and gentlemen, may I say my good friends in San Francisco to say not good-bye but good-bye for a while. I hope to come back next year, and my hope in the meantime will be to be worthy then of the same kindness and encouragement you have given me on this my first stellar event, as our picturesquely regular porter puts it. For my company and myself I thank you again and again, and good-night."

## AFTER THE ENGLISH PLAN

The Athenia Musical company is the title of an association just organized in Chicago and incorporated under the laws of Illinois for the purpose of producing light operas.

The main object of the association, which is composed of several well-known and wealthy Chicago business men, is to produce light opera in this country as D'Oyley Carte does in London. The association has taken time at McVie's, beginning on Sept. 10, and will produce an opera, as yet unnamed, by Leonard Wales and John O'Keefe. Mr. Wales was in town last week and a *Nation* man had a brief chat with him on the subject. Said Mr. Wales:

"The Athenia Musical company has signed a contract with me and Mr. O'Keefe to supply it with operas during the next ten years. As far as is possible, the operas we shall write will be on the style of those written by Gilbert and Sullivan. A first-class company has been secured for our first opera, including Electa Gifford, prima donna, Gerald George, tenor; Charles A. Bigelow, comedian; George Brudrick, basso, and Ethan Allen, baritone. A well-known contralto has also been secured. Adolph Liesegang, formerly conductor of the Vandeville Club, will be our conductor, and Thomas E. Moses, of the New York Casino, will paint the scenery. The chorus will number forty-five voices."

"After the run in Chicago we shall come East and to New York, but no time has been taken as yet. And it is more than probable that next season the company will build a theatre in this city on the plan of the Savoy Theatre, London."

## HERRMANN AND KERN

Thomas W. Keene has written a letter to Lewis Morrison's manager, Edw. J. Abram, from the summit of the Brocken, in which he describes the grandeur of the famous spot in glowing words. Before starting on his European tour Mr. Keene had an interview with Mr. Morrison, in which he promised to have some photographs made of the great mountain, from which could be made models for Mr. Morrison's new and elaborate Brocken scene in *Faust*.

Mr. Keene says in his letter: "I traveled through the Harz mountains in a grand storm, which prevented me from making ascents, but still showed the Brocken in its finest aspect. The thunder kept up a great canonade, the lightning flashed, the wind blew, and the mountain torrent kept swelling and swelling, and really, with the combination, it was a sublime spectacle. At times the wind would blow the clouds so low that all the peaks were wrapped in a veil so thick that they were hid from view. In another moment a counter current would raise the veil, and then for a second the sun would lighten the whole scene."

"There is an old legend here that if it be clear on one side of the mountain and hazy on the other strange forms appear, and this is likely, for it is like our mirages of the far Northwest, which are caused by different currents and temperatures. The Brocken is 3,400 feet high, but the top is bare of timber for a distance of 150 feet, and shades of Goethe's 'it is surrounded by a 'Gast haus.' I thought in German poetry found its resting-place. Why in the name of poetry did not Goethe build a monument to Goethe on the spot he has immortalized? I am off to-morrow for Nuremberg to study more of Faust."

**Body-Brain**

STIMULATES THE NERVOUS SYSTEM

Induced by eminent Physicians' experience.

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## PROFESSIONAL DOCTOR

Blanche Brookes, daughter of a photographer in Manchester, England, and Eugene Sandow, the strong man, were married in that city last Wednesday.

W. F. Canfield, who was playing a Summer engagement with the Mora-Williams company, lost his wardrobe by the burning of the Allen Opera House at Jamestown, N. Y.

Rosedale will open the season of Colonel Sinn's Park Theatre, Brooklyn, on Sept. 3.

Manager J. H. Whiteford says that the second tour of Sadie Whiteford will begin at Albion's Lyceum Theatre, Baltimore, on Sept. 6, and that she is booked thirty-five weeks in the South.

Nestor Lennon has recovered from an attack of appendicitis, having been nursed through it by his wife, Nesta Nelson, and will return to the city from his home in Greenwich in about two weeks.

Manager Friedlander, of the California Theatre, is used a clever advertising sheet called *The Striker* during the recent railroad troubles.

Manager E. T. Davidson, of the St. Cloud, Minn., Opera House, has leased the Sleeper Opera House at Brainerd, Minn., for five years.

The new piece by Ed. Paulton which Pauline Hall will produce next season is said to be a kind of musical Noëbe, and will form an entirely new style of entertainment. It is taken from a German source, and the period is that of two or three centuries ago, affording an excellent opportunity for a lavish display of costumes, of which Miss Hall will take every advantage.

Julia Marlowe will open the improved Masonic Temple Opera House, at Fort Wayne, Ind., on Sept. 6.

W. A. Whitecar writes: "Surprised to see my card omitted from this week's issue of *The Nation*. Please continue it as long as I am in the profession."

Mary Adell Ewing, daughter of Alexander Ewing, of Elmira, will play the part of Atlanta in Manager Rainbridge's Alabama. Miss Ewing has been an amateur, and in this role will make her professional debut.

The annual fair occurred at Louisiana, Mo., the last week in July, and local theatres prepared for business. The Burnett Opera House had the Wiles Comedy company, with a band and orchestra that had a contract to play at the fair, and Parks' new Opera House had the Clark and Parkinson company, without a band, the orchestra being supplied by the theatre. The Wiles' company closed on Tuesday night while the other attraction played throughout the week to good business.

Many persons interested in theatrical affairs are under the impression that J. Walter Kennedy, who has achieved reputation as a strong man and athlete, will appear in the tragedy of Samson in a specialty of feats of strength. But such is not the fact. Mr. Kennedy will personate Samson in the play, supported by Rose Osborne as Delilah. During the performance a series of stage pictures showing the various episodes of Samson's life made familiar by biblical history.

The scene models for Eddie Foy's new play, *Off the Earth*, have been finished by the artists, Frank E. Gates and Edward W. Morange, and the work of transferring the ideas to canvas is being pushed at the Auditorium, Chicago. The play, by John Gilbert, is a travesty on burlesque, and the locale is the moon. Thus the scenic artists have been permitted large latitude for imagination, and it is said that their work is most artistic. One scene, representing a forest of phosphorescent fungi, is an original piece of work, and when accompanied with the cloud and atmospheric effects designed to accompany it, ought to make a sensation. The palace of Luna is a gorgeous scene, designed on more conventional lines. It affords a very showy background for a grand march and ballet effects.

Nellie McHenry will open her season in A Night at the Circus at Greenwich, Conn., on Aug. 16. Her company includes John Webster, Joseph Daly, Alfred Pearce, W. Barry, Jr., Henry Zarner, F. Armid, Mrs. Dorine Dimmock, Alice Pennoyer, Minnie Jarman, and the Taylor Sisters.

Henry Guy Carleton read two acts of his play, *Lem Kettle*, written for Tim Murphy, to the company that will support Mr. Murphy, last week. Clarence Handysides has been engaged for the company.

The New Boy, which will be produced at the Standard Theatre on Sept. 17, will be presented by a company that will include W. I. Lemoyne, Willis Searle, W. R. Shirley, Frederic Robinson, George Rackus, Charles Green, James Coffey, Helen Kinnaird, Jesse Busby, and Ella Gardiner.

W. F. Canfield, who was playing a Summer engagement with the Mora-Williams company, lost his wardrobe by the burning of the Allen Opera House, at Jamestown, N. Y.

Charles Meyer, 119 Fourth Ave., New York, Wig Maker, has returned from Europe.



FORGOTTEN.

While Edwin Forrest, in his will, made ample provision for the celebration of Shakespeare's anniversary; for the patriotic observance of American Independence; for the century comforts, the non-sectarian views, the personal respect, and insurance surroundings of the inmates of the home which bears his name—he shows his abnegation of self; of his own natal day there is no mention. He gave all, the result of a lifetime; his reward, the fulfillment of a generous impulse.

"The rest is silence."  
To him who asked no formal recognition  
In honor of the day that marked his birth;  
To him whose beauty added no condition,  
Demanding homage to his name on earth;  
To him who gave with bounteous hand to show  
His heart in his vocation, that some light  
Of joy might gleam, and brighten with its glow  
Less favored workers, toil-worn in the fight;  
To him, the master! Lavish in his gifts  
To us, the weary toilers on the way  
Irradiated by the meteor flash that lifts  
The gloom and lights our pathway with its ray!  
To him, our grateful homage! while his name  
May challenge loftier note, the historian's meed,  
Our humble voices shall at least proclaim  
The grateful income which our prayers God-gave!

While passion dwells within the human soul,  
While manhood needs proclaiming from the stage,  
 heroic deeds and actions to control,  
The name and fame our plaudits still engage.  
Thy lovely genius builded up a school  
Of art—the highest—where none with thee vied.  
With thee immortalized, thy godlike soul  
Alone sustained—with thee it lived and died!

SUGGESTION.

FORGOTTEN HOME, HONOLULU, Pa., Aug. 2, 1914.

AS YOU LIKE IT.

Portland, Maine, must be a nice, lively, up-to-date town. The members of the Old led Fronty company, while passing through Portland the other day, received a shock to their collective dignity that they have not recovered from yet. They stopped at the best hotel in the place, and as they were about to retire for the night, a hall boy was sent by the proprietor to request each member of the company not to blow out the gas, adding that he had been in constant trouble lately on account of his guests "not understanding the gas."

Wilton Lackaye is uncertain what he will do next season. He may continue to be a member of A. M. Palmer's stock company and he may not. At least, nothing definite has been said yet on Mr. Palmer's side to that effect.

Hand Banks, I hear, is busily engaged in adapting a play for a New York manager. She is under contract to play under the Rosenfelds' management next season.

There is no end to the announcements of open-air Shakespearean performances with phenomenal casts. There are more announcements, in fact, than performances. And now I hear that Edwin Mayo, son of the well-known actor, is busy organizing an open-air performance of *As You Like It* for Canton, Pa., which is the home of the Mayo family. Mary Swan, I understand, will play Rosalind, John E. Kellard will be the Orlando, and Frank Mayo the Jaques. I was asked to play Touchstone, but my modesty obliged me to decline.

One day last week a fat, middle-aged woman, accompanied by a giant and washed out looking girl, walked into one of the dramatic agencies and asked to see "the boss." The old lady spoke with a German accent, and told the agent that she wanted a position for her daughter on the stage.

"Is your daughter an actress?" asked the agent.  
"Yes! Dot vassy I come here mid her."  
"Well, what can she do? What is her line?"  
"Ach! She is a very clever actress. She can do a spid."

William A. Brady is reported in one of the newspapers as saying that both he and Corbett were pleased with the Prince of Wales, whom they met in London. This will, of course, be very gratifying to the Prince.

I hear it is not at all unlikely that Julia Arthur will once more be under Mr. Palmer's management. Miss Arthur may not be in the stock company, but may be starred in a play which Miss Arthur discovered and took to Mr. Palmer and which is said to be admirably suited to her temperament. It is an adaptation from the Spanish and is described as strong enough to cause a sensation.

Ben Stern is a theatrical hero. Last week, while bathing at Asbury Park, he saved a young woman from a watery grave. The girl was floating, although unable to swim, and she floated beyond the life lines into deep water. Trying to touch the ground she lost her presence of mind and shrieked for help. Mr. Stern promptly seized her and began to swim in shore. There was a strong ebb tide running and a strong undertow, and it was no easy work. To make matters worse the girl, frightened to death, grasped with her rescuer and almost paralyzed his movements. Finally, however, the shore was reached and Mr. Stern deposited his floating burden into the hands of her friends.

Richard Mansfield, with the usual glare of fierce determination on his face, spent last Friday rushing round New York in a hansom cab. Mr. Mansfield, I hear, is having considerable difficulty in getting a company together for next season. Either he does not like the people selected for him, or the actors do not like him; I don't know which.

The manager of a city theatre, speaking on the subject of free passes, said to me recently: "I never grudge a pass given to an actor, because I think every opportunity

should be afforded the actor to study his own business. But I am often obliged to turn down professionals because I don't know them. Of course, those actors I know I admit willingly, but I don't like giving out passes right and left to strangers when there are so many dead beats going about styling themselves actors and presenting cards to that effect. Thus the real actor suffers. A good plan would be for the Actors' Fund to issue cards of identification to all professionals applying for them, setting forth what companies the applicant had been with, etc. All such credentials I would honor."

David Belasco is in the South taking another whack at that much-waited-for play, *The Heart of Maryland*. Fred. Lyster is reported to be with Mr. Belasco, but whether Mr. Lyster has been called in professionally or otherwise I do not know. Anyway, *The Heart of Maryland* will probably soon be announced for production.

A theatrical man, with a passion for statistics, recently drew up a list of those managers who have made most money in the theatrical business. "Here is the list of names together with the amount each manager is credited with possessing:

Eugene Tompkins	\$1,000,000
John Stetson	1,000,000
Charles Spaulding	1,000,000
R. F. Keith	1,000,000
John Hamlin	500,000
Augustin Daly	500,000
Charles H. Hoyt	500,000
Frank W. Sanger	500,000
Al Hayman	500,000
Isaac R. Rich	500,000
H. C. Miner	500,000
Tony Pastor	500,000
W. H. Ripley	500,000
Ed Gilmore	500,000
Sam Nixon	450,000
Henry Greenwood	450,000
Augustus Pitou	250,000
W. A. Brady	200,000
Charles E. Ford	150,000
David Henderson	100,000
Daniel Frohman	100,000

Marie Studholme, one of the members of the English A Gaiety Girl company, which is so soon to visit these shores, is reported to be a vision of rare loveliness. In London, they tell me, she ranks higher as a professional beauty than as an actress.

B. J. Falk returned last week from the Adirondacks, where he spent an exciting vacation. He undertook to make the ascension of White Face Mountain with only one guide, and when he got to the top he wished he had not. A fog came on and they had to camp for the night. The next morning when the mist lifted Mr. Falk found to his hair-lifting horror, that the spot he had chosen for his bed was on the verge of a precipice nearly two thousand feet deep.

TOUCHSTONE.

AMONG THE DRAMATISTS.

Off the Earth, written by John Gilbert for Eddie Fox, is called "a travesty on burlesque." It is located on the moon, and opens in a large department store where everything from stamps to steamboats is for sale, the transition being from this mundane institution to the less practical atmosphere of Luna, a train of clouds being utilized for the journey.

Albert L. Parker has written the libretto and Benjamin Loewenthal the music for a comic opera called *The White Captain*. It is in three acts and develops a story of the crusades humorously and sentimentally. The scenes are laid in England and Ascalon. Among the features is a drill and march by women in Knights Templar dress.

Julian Greer has engaged John C. Dixon to rewrite and localize his play *A Divided Party*, which had a successful run in London. Mr. Dixon has finished the first act of a society play, *Fate and Society*, which has been accepted by a local theatre and will be produced the coming season.

The Four Seasons stock company during its Summer season at Louisville and neighboring places produced three plays by Burr McIntosh: *Look Pleasant*, *The Colonel's Ward*, and *College Days*. The second of these is a Virginia character study. *College Days* was in an uncompleted state, but all are said to have been well received. The last-named play will be in four acts, and will be finished at once. It will probably be produced by the first of the year. The first act presents a typical college room in Princeton.

Gus Heege will rewrite Von Vonson for the English stage.

The musical comedy written by the Paulsons for Pauline Hall will be called *Dorcas*.

A one-act play entitled *Nepenthe*, by Arthur Hornblow and Kate Masterson, will be produced by Franklin H. Sargent at the Berkeley Lyceum early next month.

Edgar Selden has signed a contract, through Frank W. Sanger, with William Greet, of the Lyceum Theatre, London, whereby his comedy, *McKenna's Flirtation*, will enter upon its third annual tour of England, Scotland and Ireland.

Charles Leonard Fletcher has just received a new one-act comedy written by Joseph H. Young, of Oberlin, Kansas, entitled *Female Society*. Mr. Fletcher will give it a trial this Fall as a curtain-raiser to his new play *Un-forgotten*.

John Hiavarek writes that he has just finished *The Piper*, a spectacular legend in three acts and sixteen scenes. He says: "The Piper has been produced in Europe, where it proved to be a great success. The production is somewhat on *The Black Crook* order."

SAID TO THE MIRROR.

E. P. SIMMON: "I do not believe in economy in the show business. If you want everything first-class, you must pay for it. In many of the popular price theatres which now are making all the money, the billing, press work, scenery, properties and accommodations are superior to the old line high-priced article which generally runs in a rut. Up-to-date business methods are necessary in the amusement business, and the public appreciates every effort in that direction."

W. F. FALK: "The Thomas Q. Sealbrooke company had a dreadful time in Chicago. We were there in the worst part of the strike troubles, and all theatrical business was paralyzed. I happened to be in Hyde Park the day that cannon exploded. I assure you I thought my own head had been blown off, the shock from the concussion was so great."

DANIEL FROHMAN: "I have returned from Europe with a fever for bicycling. I learned to ride a 'safety' while at Vichy and think it capital exercise. I am now having a machine made with an arrangement in front near the handles for holding play manuscripts. A large part of life is consumed in reading plays, but if I can read them while bowling along in the open air, the task won't be so irksome and the authors will run a better chance of my detecting some merit in their work."

MARGUERITE FRAY: "Am I enjoying my Summer? Well just see. I have my baby Maud with me just from her first year at school. My mother, my sister, and her boy all from my home in Memphis. I am studying *May Blossom* in which I star next season and it is a play I always was in love with. We are at Bath Beach. Lovely bathing and cool nights. So you see I am enjoying my Summer."

MELVILLE STOLIZ: "I am more than pleased with the route I have thus far obtained for the *Sandow Trocadero Vaudeville*. Managers appreciate the fact that Sandow should be an immense drawing card and the best theatres have offered me their most desirable time. Sandow's support will include many notable European novelties, and Manager Ziegfeld will spare no expense to make the organization the most valuable in the annals of vaudeville."

ANDERSON REID: "I've an office in Abbey's Theatre Building, where I've been looking after the interests of Our Uncle Dudley. The piece, you know, made a great hit in London, and Frank Currier and I both feel confident that it will prove a winner in this country. We open on Sept. 3 with a splendid company, and are booked solid for the season in first-class houses. No well-regulated theatre can do without us."

LOIS ANGELO: "I have entirely recovered from my recent illness and would feel as well as ever if it weren't for the heat. I'm seriously thinking of emulating Della Fox and becoming a bicycle fiend."

J. P. HOWE: "I came back to San Francisco thoroughly discouraged with the outlook here for the coming season, and gave up Stockwell's Theatre on the expiration of my lease on July 1. I had the call on a renewal, but concluded that I did not wish to take the chances. I shall probably purchase H. Gratton Dannelly's play, *An American Girl*, for a tour."

W. F. CROSSLEY: "Our rehearsals at Springfield, O., are simply great. The piece and people are wonders. I have invented a new advertising scheme. It is a locomotive whistle that whistles 'Ward and Vokes,' and it will whistle throughout the country. Foreign rights for sale."

SAM DUNN: "As you know, I have given up the business management of Thor's Studio in San Francisco to go as business manager with A German Soldier. We did a fair business, and would have been East if it had not been for the railroad strikes. When the trains were not running, and we did not get *The Misanthrope*, I can tell you that we thought we might as well be at the end of the world."

CHARLES FROHMAN: "The Charley's Aunt company closed in Chicago last Saturday night, after a run of one hundred and twenty-one performances. The business, although affected by the strikers, averaged \$5,600 a week. The company will come to the Empire Theatre, this city, on August 27, for two weeks, and then will begin the first tour of the country."

FANNY RICE: "My new play, *Miss Innocence Abroad*, is a skit on the matrimonial offices which are so plentiful abroad, and the complications are novel and exceedingly amusing. My own part is that of an up-to-date American girl in search of a husband. I have several new songs, one of which I secured in Paris. It was sung there by one of the *café chantant* favorites, and made a great hit. It is called 'The Drummer,' and is a kind of up-to-date 'Boon-de-day.' The living doll show will also be a novel feature of the production. I am working hard at my dolls now. As an instance of their realism, a gentleman who was watching the performance out West replied to a question put by one of the dolls to him, and suddenly recollecting that it was only a doll, he looked as if he would like to sink through the earth."

LAURA BURN: "I returned from Europe last Saturday, and I'm mighty glad to get back. We had a most successful tour with *In Old Kentucky* in the English provinces, and I received a lot of nice notices in the English journals. Yes, I've signed with *In Old Kentucky* for the season. I like my part, and the management and audiences like me in it. And there you are!"

HANSFIELD WILL OPEN IT.

Richard Mansfield has signed a contract with Charles E. Evans by the terms of which he is to open the Herald Square Theatre on Sept. 17, the engagement to last six weeks. Mr. Mansfield will appear in his repertoire and may also produce *Arms and the Man*.

THE ROUTE FOR 1914-5.

The annual *Director of Theatrical Companies* will be published by THE MIRROR in its issue dated Sept. 5. Managers will receive a favor by sending to this office the earliest moment possible complete list of company, business staff, and date and place of opening. Specially printed blanks for this purpose will be furnished upon application to those that desire them.

SUMMER SALAD.

A sign at the corner of Massachusetts and Huntington Avenues, Boston, advertising the new Castle Square Theatre, is 100 feet in length and 50 feet in height. It may be seen for miles.

Archie Boyd and Con T. Murphy met in a Chicago hotel the other day by appointment, the former wishing the latter to read to him a new second act for his play, *The Country Squire*. This task was begun by Mr. Murphy in the reading-room of the hotel. His reading was quiet until he became enthusiastic over an exciting point in the play. Here such expressions as "My God! I have stolen my child!" "Tis false! I am no kidnapper!" and "You lie!" were spoken with such emphasis that a fresh man from Oregon started out to find the landlord with an idea of taking a hand in the supposed quarrel between Boyd and Murphy. When the Oregon man returned the actor and author were going over a quiet scene in the play, and he was greatly embarrassed when the matter was explained to him.

"Mr. Coudeock is a great disappointment off the stage," says the *Chicago Record*. "He is seventy years of age, and it might readily be supposed that the faltering and trembling gait of the venerable pastor in the play (*Young Blood*) had come with a ripe old age. It seems too real to be simulated. Ten minutes after the curtain fell Mr. Coudeock appeared at the stage door. He lighted a cigar, pulled his dark slouch hat down over his eyes, and strode out of the alley with the high, gingery step of a juvenile. At twenty paces he would easily have been mistaken for a man of thirty-five. The younger members of the company, and they are much younger in comparison, have for Mr. Coudeock much reverence and regard. In his leisure moments he tells them of his experience in England fifty years ago, when he was a member of a Shakespearean company which strolled from town to town, stopping often along the shady country lanes to study parts and rehearse them."

The recent railroad troubles had many far-reaching effects that time alone can disclose. Immediate business was not alone hindered, but plans for the future were seriously interfered with in consequence of the delays to the mails, both domestic and foreign. Just before the strikes, for instance, Howard Kyle and Manager Frank L. Perley were in communication with Mme. Modjeska and the Count Bozenta relative to the proposed tour of that actress in Europe for which both Mr. Perley and Mr. Kyle were contentatively under engagement. The plan originally decided upon was for the organization of a company of English-speaking artists in London, and a tour of the greater countries of the continent. Matters had reached an important stage when the strikes occurred. Letters to and from the persons named as well as the foreign letters to the Count Bozenta relative to arrangements for the tour were so interfered with and delayed by the strikes that nothing definite could be accomplished on any hand.

Augustus Balfour, of the Jane company, has the reputation of being quite a handy sword-man. Recently during the company's engagement at Halifax, N. S., a party visited the barracks, and by way of diversion Mr. Balfour and one of the soldiers engaged in a little practice with bayonets. In the excitement of one of the bouts the soldier made a wild rush at the actor, who neatly disarmed him at the same time cutting a gash in the hand of his opponent. The red coat gave vent to his feelings by remarking: "If that's the way you bloody h'actors fence, I think it safer to stay in the h'army."

Speaking of the lack of ordinary business traits among actors, Milton Nobles says that during all his years of management the instances have been rare when actors of either sex acknowledged the receipt of parts sent them by mail. In nine cases in ten he has to write a second letter requesting an acknowledgment. They will commence writing for the parts as soon as their engagement is made, however. He says the fault is as common among old actors as with beginners.

The Hon. Leverett Saltonstall is a distinguished political and social figure in and about Boston, of whose Custom House he was for a time the head. Henry Clay Barnabee, the operatic comedian, has frequently been mistaken for Mr. Saltonstall, and to a Boston reporter the other day he detailed one of the incidents. Mr. Barnabee was one day seated at dinner in a Boston hotel when he was approached by a man who addressed him as Mr. Saltonstall. Barnabee felt in a jocular mood and permitted the man to talk without correcting his mistake. The stranger detailed his financial straits, told what he had done for the party then in power, and finally asked for a position in the Custom House. Then Barnabee informed him of his error. "The best part of the whole thing," added Mr. Barnabee, "was the mingled look of rage and surprise on the applicant's face when he discovered that he had been laying siege to the wrong man."











# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1890.)

THE ORGAN OF THE AMERICAN THEATRICAL  
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$1.00; Half-page, \$1.50; One-page, \$2.00.  
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NEW YORK. - - AUGUST 18, 1894

The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

CASINO.—The Evening Show, 8:15 P. M.  
SPRINGER AND HALL.—Variety and Comedies, 8 P. M.  
HILLO'S.—In the Name of the Lord, 8 P. M.

## REVIEWS.

EVERETT PARK.—Buffalo Bill's Wild West

THE subsidized theatre, an institution in some parts of Europe, may be a good thing if it is steadily subsidized. But when we read that the Diet of Gotha has refused to grant the usual subvention of 20,000 marks to the Court Theatre, which in consequence has been closed by Duke Arand, to whom 250,000 marks have been voted for a new local residence, we are apt to think that dramatic art has quite as good a chance in this country, where it has to thrive under public patronage, as it can have in some of the foreign States, where it has to compete with the individual comfort or luxury of reigning princes.

A SCENE painter from Berlin, engaged for a German theatre in this city, was detained at Ellis Island the other day on suspicion that he came under the designation of a "contract laborer." To prove that he was an artist, he offered to draw the portrait of the Commissioner who detained him, and he was permitted to pass after he had made the picture. The question arises naturally whether the portrait was a flattering one or the official an art connoisseur.

AT the moment it seems that Congress, which has been a very long time doing nothing, is about to do something. And if Congress does something—it does not matter much what—business will probably throw off its stupor.

WE welcome England's prominent manager, Sir Augustus Harris, but wish, for his own sake, that he had not spent more than a week for seeing this country.

A LONDON manager has tried to circumvent the deadfall, who nevertheless is still very much alive in that metropolis, as he is everywhere.

HERE is hoping that many a S. R. O. sign for a time relegated to dust and disuse may come forth refurbished and become familiar again.

THE theatrical army is in full drill for the impending season, and if the proper tactics are followed a conquest of the public ought to result.

CHICAGO'S only roof garden is almost out of the city limits. It is on one of that city's sky-scraper buildings.

## DISGRACED HIS CLOTH.

THE MIRROR has frequently commented upon the doings and sayings of clergymen in relation to the stage, now praising some pulpit expression that showed the greater liberality and the broader humanity more recently evident as characteristic of the church of to-day, and again conscientiously criticising some ill-tempered, ignorant and illiberal attack made by the occasional preacher who clearly misrepresents the spirit of Christianity.

It is the misfortune of the church, as it is the misfortune of other institutions, to have many so-called teachers who themselves need teaching. And no denominational line separates the wise from the unwise clergyman. Attention has been called to a peculiarly flagrant pulpit happening recently in Portland, Ore., where one Dr. Wallace, a Congregationalist, varied a series of sensational talks by preaching against the plays and the personalities of Mrs. Potter and Mr. Hallow, who were at the time in that city.

In his specific remarks about plays, this clergyman displayed ignorance of his subject. And he took occasion to call the attention of his congregation to two persons who left the church during his talk as "the parties about whom I have been speaking." The preacher's ignorance of the identity of the persons who left the church was as marked as were his ill manners and his ignorance of the plays that he criticised. Mrs. Potter and Mr. Hallow were not in the church, and the man and woman who were driven out by the preacher's intemperate tirade were an actor and an actress of another company playing in Portland. But they served Dr. Wallace's sensational purpose.

There are many things in the theatre that need reformation, as all the friends of the theatre as well as its enemies know. But there are few persons of the theatre who would be guilty of such unkindness to their fellows as this Portland preacher showed in his "sermonette," as he called it, delivered in the house of God on the last Sunday in July.

AUGUSTIN DALY has returned to New York, and is no doubt happy to be here again. The town has grown in every way since he left it, although it has not outgrown a love for good playing. Mr. DALY will note, too, that the Risiko has run further up-town.

BERNHARDT, in explanation of her continued youth, says she has always turned her back to her. But this is not an infallible formula for the preservation of youthfulness. Some may remain younger by turning many of their backs ahead.

IT is almost time for the brewing of politics. And politics the coming season will develop more startling climates than any new play of which we have either knowledge or promise.

## FOOTLIGHT FOR.

## NOT FIRST CLASS.

Mrs. WEAVER.—"This can't be a first-class theatre, I guess."  
Mrs. BACKUS.—"Why not?"  
Mrs. WEAVER.—"Well, I notice the names of the night watchmen and janitor are not on the programme."—*Sacramento News.*

## SEE CAUSE OF DELAY.

The actress who is so long delayed in going to a place by making up her mind so much as making up her face.

—*Buffalo Courier.*

## THE SECRET SAFE.

"Do you recognize the profane?" said the steady actor, as he presented his card at the box-office window for a pass.  
"We generally do," said the theatrical manager, as he slowly inspected his caller and showed the card back. "But the secret is safe with us."—*Chicago Record.*

## HE HAD THE CUE.

PROPRIETOR (to leader of singers at dress rehearsal of stirring Roman drama, *Right Against Might*):  
"Now are you all right with the cue?"  
LEADER—"I am so, sir. When the man in the sheet (to go) hollers to the gurnel."  
PROMPTER—"The girl!"  
LEADER—"Katy Field!" We get ready, and when he sings out "Run and crackers!"  
PROMPTER (frantic)—"Call it, yield!"—*Home and Graculus' stupid!*  
LEADER—"Now, sir. We are to go for the chap in the brass waist."—*London Exchange.*

## AN ENIGMA.

ACTOR (as porter sets his trunk down).—"Good! Good! Best I've ever seen. Take it down and carry it up again."

PROMPTER (in amazement).—"Carry that trunk down on 'em again! Just to please you? Yer crazy."

ACTOR (in apparent surprise).—"Don't be offended, my friend. I was pleased with the way you did your work, and I was only giving you an encore."—*Los Angeles Times.*

## PERSONAL.

CLARKE.—When Adele Clarke reached Denver, Col., she was treated to a surprise by her son, Harry Corson Clarke. He had hired a prettily furnished house on "The Hill" and installed his mother as its mistress. Here her Eastern friends, passing through Denver, will be cordially welcomed and entertained.

TYLER.—Odette Tyler sailed last Wednesday from Liverpool on the *Turonic*.

BEAMAN.—Genevieve Beaman returned to New York on the *Werra* on Aug. 6, this being the seventeenth round trip she has made to Europe.

VEAMANS.—Jessie Veamans is suffering from nervous prostration, and has been ordered to rest for several months by her physician. Her tour has been deferred in consequence.

HENDERSON.—Mrs. Ettie Henderson arrived in New York last Saturday on the *Paris* with her son, Frank Henderson. Mrs. Henderson had an enjoyable and beneficial trip, and will now prepare for the opening of the Jersey City Academy of Music.

GROSS.—William B. Gross left last Friday evening for Duluth, Minn., to enjoy a tour of the great lakes. He will be joined later by Ernest Lacey, of Philadelphia, author of *Chatterton* and other plays.

D'AUBIGNY.—Lloyd D'Aubigny, the tenor, who has been engaged for the Bostonians company, is expected to arrive from Paris this week.

LAMBERT.—Alexander Lambert, the well-known pianist, arrived on *La Navarre* from Paris last Sunday.

SEABROOKE.—Thomas Q. Seabrooke has left town for Winthrop, Mass.

HARRIS.—Sir Augustus Harris, the well-known English manager and impresario, is at the Waldorf with Lady Harris and daughter.

MAYER.—Marcus R. Mayer arrived from Europe last week on the *Paris*.

STEIN.—Senator and Mrs. Davis gave in Washington last Thursday evening an impromptu affair of which Geoffrey Stein was the guest of honor.

HAMILTON.—In a letter dated at London on Aug. 4, Caroline Hamilton wrote that during the preceding week she has been doing Scotland, and she was just on the point of leaving for Paris. Mrs. Hamilton will sail for home on the *New York* on Aug. 18.

BROWN.—Tom Brown, the whistler, who has returned home from his exceptionally successful tour abroad, the other day, visited in Holyoke, Mass., the shop of the furniture company in which he was a clerk for ten years before his stage venture.

JONES.—It is said that Henry Arthur Jones will come to this country in November to direct the production of his play, *The Masqueraders*, at the Empire.

MASSON.—Louis Masson and his wife (Marie Burroughs) visited the city last week. They have returned to their summer home at Martha's Vineyard.

BROOKS.—H. Quintus Brooks will leave town next Monday as the advance representative of *The Girl I Left Behind Me*.

ABBEY.—Henry E. Abbey will sail for Europe to-morrow on the *New York*.

HOPPER.—DeWolf Hopper recited "Casey at the Bat" at the Sousa concert at Manhattan Beach on Sunday.

BOYD.—Anna Boyd, so well known as the widow of A Trip to Chinatown, has been engaged by the American Extravaganza company to play the title role in *Aladdin*, Jr.

LUCKETT.—Madeline Lucette has been abroad since last March. She has completed arrangements for the production of one of her plays in London, and during the coming season New Yorkers will be afforded an opportunity to see John Drew in her comedy, *Christopher, Jr.*

BRADLEY.—Alfred Bradley, business manager of Alexander Salvini, has returned from his vacation, which he spent at Lake George and in the wildest part of the Adirondacks. He is now back in harness at the company's New York offices at 49 West Twenty-eighth Street.

SALVINI.—Alexander Salvini and his wife, Maude Dixon, have been visiting the elder Salvini at his villa in Monti Catini, Italy. They will open their tour about Oct. 1. Before returning to America they will make a tour of Italy, Switzerland and Austria, and then join W. W. Wilkinson, the director of the company, in Paris.

ALDRICH.—Louis Aldrich has been reducing his weight. He is twenty-five pounds lighter than he was before warm weather came.

BARRYMORE.—Ethel Barrymore, a daughter of Maurice Barrymore, will make her professional debut next Friday as Lucy in *The Rivals* at the Long Branch Casino.

DREW.—John Drew will open his engagement at the Empire Theatre on Sept. 10 with *The Rattle Shop*.

## SIR AUGUSTUS HARRIS HERE.

Sir Augustus Harris was a passenger on the *Paris* which arrived from Europe on Saturday. This is the first visit of the well-known English manager to the United States, and a good-sized crowd of theatrical people were assembled at the dock to bid him welcome.

Sir Augustus, who, in personal appearance, is not unlike the Prince of Wales, having the same breadth of forehead and the full trimmed English beard, told a *Manassas* reporter that there was no truth in the report that he had arranged for a big operatic combine with Messrs. Abbey and Gran.

"I came here for the trip over, and shall go back next Saturday. Besides, what is there to combine? I have Cowart Garden, and I make an annual tour through the English provinces with my operatic troupe. Messrs. Abbey and Gran have the Metropolitan Opera House here, and they also give a short season in a few of the principal cities. By a fortunate combination of circumstances I have been enabled to secure the leading artists in the world for the London season. These same artists are also taken by Abbey and Gran. We also exchange some of the costumes and scenery. Beyond that our operatic business relations have not gone, nor is there any prospect of their going further."

"The Christmas pantomime next season at Drury Lane will be a grand spectacular production built around the story of 'Aladdin.' After the London run of the piece it will be brought out at the Metropolitan Opera House here under the joint management of Harris, Abbey and Gran. I shall come to New York about a fortnight before the spectacle is to be produced—that is in the Spring of 1895—and I shall personally superintend the rehearsals."

For the American production of *Aladdin* it is the intention of the management to engage several American comedians, as more likely to give satisfaction than would English comedians.

A new sporting drama from the pens of Sir Augustus Harris, Cecil Raleigh and Henry Hamill on will be produced early next season at Drury Lane.

"I cannot tell the name yet," said Sir Augustus, "for the very good reason that it has not so far been christened. There will be several novel features introduced in the stage mechanism, and among the principal incidents will be representations of a grand military ball, an auction sale of thoroughbreds at Tattersall's, a trial of race horses on the Yorkshire downs and a big racing scene. The part of a sporting duchess will be played by Miss John Wood. It will be brought to America later."

## THE GERMAN THEATRE SEASON.

The coming season at the Irving Place Theatre promises to be interesting. Manager Conrad returned from Europe last week with fifty new plays and several operas.

"While abroad," said Mr. Conrad to a *Manassas* man, "I found out that that Julius Nordmann, the author of *Fallen Angels*, whose identity was so much in doubt, is a Viennese actress named Colberg, her real name being Langhammer. Among other plays and operas I have secured are *Vasentassia*, a spectacular piece by Emil Pohl, which I shall produce early in November, *Der Andere* and *Ungerathene* by Paul Lindau, *Der Kleine Mann*, by Karlweiss, *Der Weisse Hirsch*, by Carl Pander and Die Wildlings by Max Bra, Jabucca, a new opera by Johann Strauss, a new opera by Carl Hilsecker, Carl Weinberger's *Die Uhlanten*, Carl Zeller's *Der Obersteiger*, Adolph Muller's *Lady Chatterton*, and Zill and Gene's *Queen of Gamara*. These operas will not be produced at the Irving Place Theatre, but if I cannot dispose of them, I may organize an English opera company myself to produce them."

"Among the new people engaged for the company this season are Lucie Frewinger, a leading lady from the Deutscher Volks Theatre, Vienna, Emma Habelman Teller, formerly of the Weininger company, Rudolph Sennis, of the Deutscher Theatre, Berlin, Max Bra and Max Henseler. The season at the Irving Place Theatre will open on Sept. 29."

## A LUCKY DOORKEEPER.

Oscar, the stage doorkeeper at the Fourteenth Street Theatre, is the happiest man in New York. He has just returned from Germany where he went to put in his claim as heir to an estate worth twenty thousand dollars. He was paid the money and is now wondering what he will do with it. He has decided, however, to retain his position as doorkeeper and to await some favorable advantage to invest his windfall.

## LETTER TO THE EDITOR.

## INTERESTING TO MANAGERS.

BUFFALO, Aug. 9, 1894.

To the Editor of the Dramatic Mirror:

Sir.—Permit me, who have been a patron of the drama for years, to say a few words in regard to the disastrous business done by theatrical companies during the past season.

This is not one man's opinion, but the views of a large circle of thestragoing acquaintances.

Managers have themselves to thank for the poor business done in the larger cities. To reduce expenses they filled their companies with actors of the worst amateur actors it has ever been my misfortune to see. Where they ever picked them up would keep one guessing to find out, though I am told that a great many pupils from the dramatic schools in New York were given a chance to see what they could do. These inexperienced pupils managers tried to thrust upon the suffering public, notwithstanding the fact that the prices of admission in the first-class theatres remained the same. We used to read in the daily papers of the great number of good actors who were idle in New York city. We did not need to be told this, for we saw precious few of them in the various dramatic companies that played here. What was the result of this cheapening of companies? The public, tired of paying its money and not receiving its money's worth, refused to patronize theatres, of course, the few good attractions had to suffer, for, as I heard several theatre goers remark, "It is too great a risk these hard times to pay out money for amusement when one is almost certain of being taken in."

By publishing this letter in your valuable paper, you will greatly oblige

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# The Grand Opera House, Boston

## WHAT MANAGERS SAY

About the Proposed Plan to Control Southern Bookings.

The plan proposed by an enterprising New York firm of theatrical agents to control the bookings in Southern territory was the main topic for discussion on the exchanges last week. What prominent managers interviewed by a *Mirror* man think of the plan will be seen below:

**CHARLES FROHMAN:** "I think it would be an excellent plan to centre the bookings and give one concern exclusive control as long as I were chosen to take this control. Otherwise, I should object very strongly."

**AUGUSTUS PRINCE:** "I do not see how such a scheme could be successfully carried out without an enormous capital behind it. Monopolies are hurtful in any business, and I certainly am not in favor of a monopoly in this business."

**JULIAN MAGNUS:** "The idea is absurd. The South could not be controlled by the concern that proposes to have this monopoly. For the very good reason that all managers playing the South want to play Texas as well, and the Texas territory is already controlled by another concern."

**H. C. MINGA:** "If such a scheme were successfully carried out, it is my conviction that it would keep all the best companies out of the South and cause among reputable managers a boycott of the whole Southern theatrical territory. I can assure you that I would never send one of my companies South if such monopoly of Southern bookings existed. That one concern, having a string of attractions of their own, should propose to control all the Southern bookings and peddle out all the dates they couldn't use themselves is too absurd to get angry about, and I have no doubt the Southern managers will see it in this light and kill the plan in its embryo state."

**EDWARD J. ADAM:** "I don't believe in any combination in which the managers of city theatres do the booking for a circuit of smaller towns for this reason: The man who does the booking expects to be paid for his trouble, and unless the smaller managers pay cash, he takes it out on the percentage basis, which invariably comes out of the pocket of the combination manager. I play my attractions with both the New Orleans managers, and I am not antagonistic to anyone's methods, but I must on preserving my entire independence in the routing and booking of the attractions under my care. I therefore think that such a plan as centering the bookings in the hands of one concern would be a very unwise step for the Southern managers to take."

**KIRK LA SALLE** (manager of the Bostonians): "I think the scheme is too absurd on its face to have any hopes of success, and the Southern managers will see that such a plan would be directly opposed to their interests. Of course it would practically amount to the boycotting of all the companies who did not book through the concern that proposes to control the bookings. As an instance of what monopoly or boycotting in this business means, let me tell you of an incident that occurred a season or two ago. I had the Robin Hood company down South, and I wanted to fill in a week's time in a city which is controlled by a certain exchange. I wrote to this firm asking for time, and stating my terms. They replied, saying I could have the week, but that the terms would be a little higher than the figure I gave them. Finally, after several letters had been exchanged, I consented to play the city, which is an important one, on the terms they stated. Then, to my surprise, I got another letter from this firm saying that they had decided not to give me the time at all, because I and my attraction had not been particularly friendly to them in previous seasons. How is that for pure, unadulterated blackmail? Here was a firm of agents paid by the local manager to find good attractions, turning away a good attraction simply because the attraction had not been friendly in times gone by or had done business with other exchanges. The Bostonians do not go South, so this whole matter interests me but little, but I give the Southern managers credit for more sense than to think they will render a service that is not particularly inviting as it is, still more uninviting by consenting to such a measure."

**DAVID D. SIMMONS** (manager of De Wolf Hopper): "The plan might prove excellent

from the point of view of convenience, but I am not so sure that it would from the standpoint of the pocket of the combination manager."

**KIRKLAND CALHOUN** (Calhoun Opera company): "The scheme is ridiculous on its face. No sane man can argue either for it or against it seriously. The booking business in the best interests of the local manager and the combination manager should be perfectly free, independent and above board. A monopoly of the kind you describe would hurt the Southern business most seriously."

"In last week's *Mirror* appeared a startling article headed 'An Ambitious Project,' said Henry Greenwall, 'in which was shown the contemplated scheme of a certain theatrical booking agency endeavoring to form a monopoly of the theatres in the Southern States and to create a circuit over which, as regards the bookings, they will have supreme control."

"I use the word 'startling' understandingly. This contemplated coalition in the face of the many, very many, failures of movements of a like nature warrant it in this connection. I might go further and stigmatize the effort as foolhardy and suicidal, for there never can and never will be a successful outcome of a monopoly of this nature in the theatrical business. This statement has, I think, especial significance when the receptors of the project have axes of their own to grind in the shape of companies of their own to book for which they save the cream of the time at percentages greater than those given to other organizations, to the exclusion and detriment of these other organizations that have not at their disposition the same lever for the consummation of contracts. Already the cry has gone forth from the traveling managers and stars of repute, complaining of the gross injustice done them by the tying up of time and the holding of choice dates by the several close corporations that exist at the present time in the theatrical profession."

"It is an open secret that threats have been made to the local managers by these corporations, who possess several weak organizations, and are the representatives of one or two strong ones. These threats are to the effect that should the local managers not book the weak organizations and accede to the exorbitant terms demanded, then the strong and recognized attractions will not be booked with them. It is outrageous in inception, monstrous in contemplation. It never has succeeded; it never can succeed. It is un-American, unfair, and bears the stamp of the institution of monopoly which is in itself, if carried out, sufficient to insure its ultimate defeat. No territory could have been selected more unpropitious to its achievements than the South, for the Southern people are very much alive to the value of dramatic attractions, and will be quick to reject the inferior article which, under this monopolistic rule, would be served to them. Do not for a moment suppose that such a movement would escape the appreciation of the 'dramatic palate' of the people of the South. They are fully educated up to an appreciation of dramatic worth, and follow up keenly the movements of the various dramatic attractions. The day for 'gulling' any section of this country is passed. The old method of regarding the average out-of-town audience as a 'lot of jays' is an exploded fallacy. There are too many good attractions from which to choose, and the theatre-going public is too well versed to accept dross for gold, or second, third and fourth companies for the original article."

"I have stated that the South was the most unpropitious section of this country to precipitate such a coalition. And why? A few years ago the late David Bidwell and a monopoly of the South. He had every theatre in New Orleans and controlled, virtually, the entire bookings of the Southern States, using his theatres in New Orleans as a lever. The result was that the palate of the Southern theatregoer was satiated with indifferent attractions, consequently the theatres suffered. It did not take long for the Southern territory to become the poorest, theatrically, of any in the Union. Traveling managers avoided it as they would the plague. Then I came upon the scene of action, and endeavored to combat the existing state of affairs. I adopted a policy to which I have adhered. I strove to give the people of our section the best in the theatrical market. I succeeded beyond measure, but not without a terrific struggle. I restored confidence and made the South, from a dramatic standpoint, a mecca instead of a desert. I was compelled,

however, to take the longest kind of chances from a monetary view. In order to secure the right companies I was compelled to guarantee almost fabulous sums to such attractions as Richard Mansfield, Nat C. Goodwin, William Florence, Booth and Barrett, Lotta, Sarah Bernhardt, Modjeska, Emma Abbott, and dozens of others."

"To combat this, and retain his monopoly, Mr. Bidwell resorted to extreme measures, even going so far as to buy up a New York booking agency to serve his ends. But 'merit' prevailed, as it always does. I eventually won the fight. The result speaks for itself. I restored confidence and placed the South in the lead, as one of the best theatrical sections of the United States."

"The old methods are being followed up by certain persons, and the results will be the same; the contemplated monopoly will have its downfall. It cannot succeed for it would be unfair to the local manager, unfair to the stars and traveling managers not in the combine, and a gross imposition and injustice upon the theatre-going public—an imposition they will hasten to resent."

"No one can serve two masters and do justice to both."

"For the persons conducting this scheme I have no personal antagonistic feelings, but, for the scheme itself, I have nothing but antagonism. I oppose it. Those who know me best realize that that means to the bitter end, and my reasons are the extreme unfairness and injustice to all concerned except the receptors of the combine."

(From the New York Sun.)

The reported scheme of a well-known theatrical exchange to obtain entire control of the business of booking attractions in the Southern States this season has created something of a stir in local circles, and has developed much opposition among prominent Southern managers. The managers think that competition among theatrical exchanges is the life of trade in their business as in any other, and they look askance at any scheme to place the booking of their attractions in the hands of one exchange. It is said that several prominent managers have decided to combine forces to defeat the project. These managers, with others, will it is said, refuse to book any attractions in Southern cities under the proposed plan. Such a boycott would, of course, kill the scheme at once, as Southern managers would soon grow weary of booking second-rate attractions. Aside from the merits of any particular exchange, it is more than doubtful if such a monopoly would be for the best interests of the profession in general.

## ADA REHAN'S TOUR.

Augusta Daly, who with Ada Rehan arrived from Europe on the *Paris* last Saturday, announces that Miss Rehan's starring tour under his management will open in Boston at the Hollis Street Theatre, on Sept. 24, and will last about six weeks, taking in the principal cities.

The repertoire will be selected from the Shakespearean comedies, and she has two or three new plays which she may produce. Her supporting company will be made up principally from Mr. Daly's regular forces. At the conclusion of her tour she will return to New York and open the Winter season at Daly's Theatre. Miss Rehan is to repeat this brief starring tour each year.

Besides Miss Rehan's company, Mr. Daly announces that he will send on tour another troupe headed by James Lewis and Mrs. Gilbert and including several new persons which will play a repertoire of the lighter comedies in the principal cities. This company will appear at Daly's Theatre for a three week's preliminary season, opening on Aug. 25 with *A Night Off*. It will begin its tour in Boston on Sept. 17. On this same date *A Gaiety Girl* will be presented at Daly's for the first time in this country by George Edwardes' company. This engagement is for eight weeks and, if found necessary, in Town will be presented.

The regular season at Daly's will open in November, probably with *Twelfth Night*, to be followed by an adaptation by Mr. Daly. "Hereafter," says Mr. Daly, "we shall divide our time between London and America, remaining about three months over there and five here."

## MADLINE POLLARD TO STAR.

Madeline Pollard, the plaintiff in the Pollard-Breckenridge case, will go on tour early next season in a play written especially for her. Her tour will be directed by Charles Dillingham and Nelson Roberts.

## WONDERS PERFORMED.

Rochrig and Keat, managers of the Minersville Opera House, Minersville, Pa., write: "The 'ad.' placed in *The Mirror* some time ago has done wonders towards filling our open seats with As companies."

## LOUISE BEAUDET ENGAGED.

The announcement made in last week's *Mirror* that Louise Beaudet had been selected to replace the fickle Marie Tempest was confirmed on Friday when contracts were signed providing for the formation of a new comic opera organization to be called the Louise Beaudet Opera Bouffe company.

Marie Tempest, who is now in London, desires to accept an engagement offered her by George Edwardes to sing in comic opera in London during next season, and in order to avoid the payment of the \$5,000 forfeiture clause she has asked Mr. Whitney to allow her to remain in London this season and to begin her engagement with him in September, 1915. Thus far no definite arrangement has been reached between Miss Tempest and Mr. Whitney, but that manager has decided to fill the time booked for Miss Tempest with the Louise Beaudet Opera Bouffe company which will be organized principally from the material already secured for the Tempest organization.

Signor Perugini, who will support Miss Beaudet, is at present in Europe, but has been cabled to return at once for rehearsals. The opera to be produced by this new organization is *Chiquette*, an adaptation from a work recently produced in Paris. It will be seen at the Herald Square Theatre about Oct. 1.

## FANNY RICE'S NEW PLAY.

Fanny Rice and her supporting company began rehearsals of Miss Innocence Abroad at the Bijou Theatre last week, and will continue them until the date set for the opening, Aug. 25. Ben Teal, who is conducting the rehearsals, is enthusiastic regarding the new comedy, and predicts that it will be a big "go" in New York.

Miss Rice in the role of Molly Flower is said to have a part that fits her like a glove, and one that will give her ample scope for the display of her versatile talents. Each member of the company has been selected for his or her special ability in the line of character to be portrayed, and a smooth and enjoyable entertainment is thus assured. Miss Rice's engagement at the Bijou will continue for four weeks.

## HELEN DAUVRAY'S TOUR.

Edwin Knowles announces that Helen Dauvray will not open her starring tour at Palmer's Theatre on Sept. 3 after all. He explains that after looking over matters with Miss Dauvray he concluded that it would be impossible to prepare, in the time intervening before Sept. 3, for an adequate production of the new play *That Sister of His*, which was written for Miss Dauvray by William Gill.

The other weeks in September at Palmer's Theatre being filled, Miss Dauvray's engagement there has necessarily been postponed until later in the Fall. She will, however, open her starring tour in Mr. Gill's play the middle of September. The company is now being engaged.

## REDUCED RATES TO WASHINGTON, D. C.

Grand Encampment of the Knights of Pythias of the World.

The biennial encampment of the Supreme Lodge and grand encampment of the Knights of Pythias of the world will be held at the National Capital August 27th to September 5th.

For this occasion the Baltimore & Ohio Railroad Co. will sell round trip tickets at reduced rates from all points on its lines East of the Ohio River, August 23rd to 28th inclusive, valid for return trip until September 6th; a further extension of time to September 15th can be secured, provided the ticket is deposited with the joint agent at Washington, D. C., on or before September 6th.

The rate from Philadelphia will be \$4.00, Pittsburgh \$5.00, Cumberland \$4.55, and correspondingly low rates from all other stations.\*

The Grand Opera House of Brooklyn has been refurbished and redecorated during the Summer to such an extent that it is now practically a new theatre. Manager Wallace McCutcheon has secured a new drop curtain by De La Harpe, and has provided new carpets, new lighting facilities, and new seats. Drawing attractions have been booked, and popular prices will prevail at this house as heretofore.



## TELEGRAPHIC NEWS

## CHICAGO.

Season Opened at Several Houses—  
Halls' Theatrical Circuit—News  
and Gossip.

(Special to The Mirror.)

Chicago, Aug. 13.

The opening of the theatrical season is at hand, even though three of the downtown theatres remain closed. Two of the outside houses have emerged from their summer shells already, Havlin's being the first. It opened last Saturday evening with Emily Rigi in Mr. Barnes of New York. Manager Havlin was here to induct his aide, Lew Wiswall, late of Cincinnati, into managerial office. The pretty house has been thoroughly redecorated, and a fine line of attractions has been booked. Frank Keenan remains as treasurer, Charlie Bennett as advertising agent, and Cliff Hinguner as press man.

H. R. Jacobs will open the Academy of Music, next Sunday afternoon (July 19), with a new play, called *The Inspector*. The popular house has been refitted and will have some of the best companies. Will H. Barry, formerly of the Clark Street, is in charge. His place on the North Side will be taken by Mark Thall, formerly with W. A. Brady.

William A. Edwards succeeds Joseph Franks at the Alhambra. Mr. Franks returning to mercantile life in Toronto. The Alhambra opens next Sunday with *The Tornado*.

The Grand Opera House also reopens next Sunday evening with the original Chautauque company for two weeks, to be followed by A. Mils White Flag. Bob Arthur is here in advance of *Chautauque*. He thinks the war maps and pictures in the papers will be good press work for his show. Frank McKee is booked for an early appearance in Clark Street.

The regular season of the Columbia opens next Sunday evening with William Hoey in his new play, *The Flamingo*. Mr. Hoey is heralded by a characteristic three-sheet which is a joy forever.

Speaking of *Flamingo* reminds me that on a certain Clark Street corner there is the establishment of a ticket broker named Franks, and with the enterprise of his race he has plastered the place with his name in letters of all sizes. A certain local manager happened to glance in that direction the other day, and, hastily summoning his advertising agent, he demanded why Franks should be so heavily advertised under his very nose. The agent explained that Franks and Franks were separate and distinct, and the manager invited everybody.

The remains of poor little Patti Ross reached here last Tuesday evening accompanied by her grief-stricken husband, John W. Dunn, and her sorrowing mother. The funeral was held Thursday afternoon from the Episcopal Church of the Ascension and was very largely attended by professionals. Beautiful floral tributes came from Elkhedra at Dallas, Chicago and Helena, and there were many individual pieces from Mattie Vickers, Katie Putnam, and others. The pall-bearers were Manager Will O. Wheeler, Joseph Caughron and Joseph Newman, of the company; Lester W. Sevens and George W. Irish, representing the Elks, and W. T. Hall. The remains were placed in the vault at Rose Hill and were interred today.

Mr. Dunn was in receipt of telegrams and letters of condolence from all over the country, and a few—happily a very few—ghastly messages had the impudence to wish him for "the Patti Ross time" before the little actress was buried. Mr. Dunn appears utterly crushed by the blow, and Miss Ross's mother is prostrated. Their best friend in the emergency has been Ben M. Giroux, who has done all a man could do for them in their hour of trial.

The Patti Ross company has been disbanded, and of course Mr. Dunn has made no other plans for the season.

Archie Boyd arrived here yesterday morning from St. Louis, and left last evening for Albany, with Arthur Con T. Murphy and Stage Manager F. C. Moynihan, to rehearse the new version of *A Country Squire*.

Charles's Aunt closed its successful Summer run at Hooley's with last night's performance, and this evening the regular season of the house opened with the Lyceum company in *The Amateurs*, which made a hit with a fashionable audience. The engagement is for three weeks, and the prospect of three weeks of Fritz Williams has put all of our susceptible maidens in a flutter.

The Forty Club's midsummer outing last Monday was a great success. Thirty ladies and gentlemen went out on a special car to Lake Forest, where they were met by the vice-president, their host, Robert C. Chestfield-Taylor, and his wife. There they boarded hay wagons, armed with cornucopias and big straw hats, and were driven across the country to Diamond Lake for an old-fashioned picnic. Among those in the party were Maurice Barrymore, Wilton Lockaye, E. M. Holland, Miss Jennie Eastace, Miss Lillian Lawrence, and Miss Gladys Wallace. The jolly crowd reached the city at 7 P. M.

New Blood continues to attract large houses at McVicker's. It is a great play, superbly acted, and will make a hit in New York. It has some weeks more to run.

Tony Denier, Jr., son of the old clown, returned from your city last week in as good condition as could be expected in the face of his own confession that he visited thirty-four different places where they sell "the best beer in New York."

Barrymore told me the other day of an old time manager, who has been in hard luck of late years, entering a New York café where a young actor of his acquaintance, just off the road, was preparing to demolish a big break-

fast. "Hello, old man," said the actor, "come in and sit down. Had your breakfast yet?" And the old-timer gave him a look and replied: "Oh, yes; two days ago."

Manager Charles Frohman's attractions will hereafter go to the Columbia and Hooley's, the big ones like *Shenandoah* and *The Girl I Left Behind Me* playing the Columbia, and John Drew and the lighter attractions going to Hooley's. Sothen and the Kendalls also go to Hooley's. Season after next Manager Frohman will produce at both houses.

Ben Stern passed through here for St. Paul Friday to arrange for M. B. Curtis' season. Joe Caughron, who was engaged with Patti Ross, goes East to look for another engagement. Season after next John Dunn and Will O. Wheeler star him.

Aladdin, Jr., is doing a very large business at the Chicago Opera House. Helen Moety has left to join Camille D'Arville and Will Armstrong takes his place. Jack Guilmette succeeding Armstrong. The latter goes into light opera this season. Director Hatcheller was presented with a handsome gold chain by the members of the Chicago Opera House orchestra when he left for his vacation last week.

The Schiller reopens Sept. 9 with Hanlon's new *Superba*. Among other attractions booked by Manager Tom Prior are Cleveland's Minstrels, Mrs. James Brown Potter and Kyrie Bellew, Felix Morris, Robert Mantell, Marie Wainwright, Jerome's new play, *The Miller*; Charles Dickson, Camille D'Arville, Louis James and Fred Ward, Robert Downing, Wilson Barrett, and Pitou's *Struck Oil*.

Henry Doehne, for years leader of McVicker's, returns to that house Sept. 10, taking his old position.

Gustav Luders, "the German prince," has returned from a three months' vacation trip to his home in the old country and will take up the baton when the Schiller reopens. He brought back a truckload of souvenirs for friends here, among them a fine mouscham which I am now coloring at his expense. It tastes better than Ned Giroux' opium pipe.

At the Forty Club opening Miss Gladys Wallis, the petite ingenue (she prefers this to "wet-pocket" sobriety) revealed the possession of a delightful singing voice. I am surprised that some comic opera manager has not captured her. A rumor reaches me to the effect that one Thomas Jefferson, one of the few men who is able to manage his own father, is cruising about in Eastern waters with Comedian Crane and Walt Williams on board of *The Senator*. Mr. Jefferson, by the way, is writing the libretto of a comic opera of which Herr Johann Nager, of this city, is composing the music.

Little Miss Jennie Boney, aged fourteen, one of the Boney family, has sent me a song entitled "The Little Soubrette," and dedicated to little Miss Hall, aged one month. It is pleasant to be thus encouraged.

Last Thursday I met a man here who had an idea of signing a contract with Gustave Frohman for next season.

Harry L. Martin, of the Grand, has returned from his latest vacation.

Edwin Foy and his company have gone to Milwaukee to rehearse *Off the Earth*. Mr. Foy wears a straw hat he purchased in Milan, and it looks it.

The annual picnic of the Elks takes place next Thursday. John Burke is to emcee the far-less ball game.

Julie Kingsley, of this city, and her husband, Comedian Bert Costa, go with A. Role for life next season in leading roles.

Max Kaufman, of Chicago, is to book a company which takes out A. Sore Winner this year.

Manager H. R. Jacobs arrived at the Audubon today. Tony Pastor comes to his home town.

The theatrical stage hands had a great annual picnic yesterday. President Lee M. Hart being in charge.

E. F. Simpson, with the Academy of Music last season, manages the People's Theatre in Philadelphia this year.

The Leavitt family is out of the Windsor and Hutton and Treyster are in possession. The Leavitts were dispossessed recently but took forcible possession again with a gang of thugs. A superior force subsequently ousted these slingers after a hard fight, and the Leavitts have been enjoined from further interference. Their record here has been very unsavory.

Frank Hall's Casino reopened Thursday, and is doing well. So is the Masonic Temple roof garden and the Bessie concert. The season's outlook is regarded as very good.

"Ray" Hart.

## PHILADELPHIA.

Steve Brodie is on the Broadway-Spruce Lane at the National, Audubon, and Lyceum.

(Special to The Mirror.)

Philadelphia, Aug. 13.

The National Theatre opened its Fall season to the largest house ever within its doors. The interior is beautifully decorated and newly painted, and the enthusiasm was at fever heat when Steve Brodie made his appearance in the second act of the play, *On the Bowery*. The cast is competent, and the prospects of the week are enhanced by the great audience in attendance this evening.

Gilmore's Auditorium also opened Saturday evening to an overwhelming attendance, the bill being *The Devil's Auction*, under the management of Charles Vale. The company is the best he has ever engaged. All the scenery is new, and some of the mechanical effects will create surprise on the road.

There was another opening at the Lyceum, where the crush was as great as at any of the larger houses. The interior has been handsomely refitted. Miss's City Burlesque company is the attraction, together with a new edition of living pictures. The bill is good and attractive.

The two last weeks of *Hercules* are an-

nounced, and to retain the crowds the management are providing a liberal supply of fireworks, besides adding several new features in the way of athletic performances.

The chorus singers of the Grand Opera company struck for their salaries Friday night. Business continues light.

John Foreman will not run a regular stock company the current season, but will begin with a series of popular plays, selecting such as have standard merit, and interpreting them with the best artists he can command. His theatre is to open next Saturday matinee with *Lady Lili*. Laura Riggar will be the leading lady for that attraction, and will probably appear during the season in numerous roles. Matinees will, as heretofore, be given every day.

The Empire Theatre will reopen Saturday night with Bessie Bonchill in a new edition of *Playmates*.

The People's Theatre will commence its Fall season next Saturday night with Frank Baby's *Shaft No. 2*.

All the people for the second season of Princess Bonnie have been engaged, and rehearsals will commence the latter part of September, prior to opening at the Broad the first week of October. Habel Baker signed last week, and will resume the role in which she made such a favorable impression. Frank Daniels will take the place of Mr. Lettice.

Kellar will take the Broad for a four weeks' engagement commencing the latter part of this month.

The Chestnut Street Opera House will reopen in October. It is always the last place to open.

Fred Frear had a rousing reception at the Congress Avenue Theatre, Cape May, Saturday night. Jules and Matt Gran Comic Opera company at the Iron Pier, Cape May, gave Paul Jones last week, changing the bill this week to *The Mikado*. Business remains good.—Manager Stewart, of the Congress Avenue Theatre, Cape May, will remain until the end of August. The repertoire is light and attractive.

The Walnut Street Theatre will reopen Sept. 17 with Haddon Chambers' comedy, *The Mar*.

EDWIN RUSHTON.

## BOSTON.

Two More Houses Fall Into Line—  
Joshua Sasse and Nathan Shattuck  
Withdraw—Shattuck's Company.

(Special to The Mirror.)

Boston, Aug. 13.

Two more houses have fallen into line—the Grand Opera House and the Boston—and theatrical affairs at the Hub begin to take on their accustomed aspect.

It was in Boston that the Grand Opera House, and the Boston, and the Grand Opera House, are the men. That popular house opened for the season on Saturday, and the equally popular managers were fairly overwhelmed with the congratulations of their friends, who gave them a hearty welcome back to Boston. Here's hoping that they will never leave the Grand Opera House again.

Since the theatre was closed there has been a considerable amount of redecoration, and the house is more attractive in appearance than ever. There has been a reaction in the price of seats for the opera parts of the house, and the Tuesday matinees have been restored, thus making three a week. The opening attraction was *The White Squadron*, which was given effectively by a company headed by W. A. Whitman and Laura Almonico, who repeated their successes of last year. Frederick and Edith Julian were also successful. An effective feature was the presence on the stage of seventy-five members of the Keenage Association of Naval Veterans.

The Boston, also quick-and-snap from the decorators, opened for its regular season to-night, the attraction being Cleveland's Minstrels, headed by Billy Emerson and including a number of performers who are great favorites here. A few week engagements will be played at this house, and *The Old Homestead* and *In Old Kentucky* will be given long runs. The former will have an unusually elaborate presentation, the scenery being especially fine. Rehearsals are now in progress and the run opens 5.

At the Bowdoin Square Lost in New York opened a single week's engagement to-night. The play is a popular one here, and the attractiveness is increased by the addition of living pictures, making four acts to be given in Boston this week. Verily we are going to see a picture play. At first they made us sit late, but now all the popular priced houses have them and the interest increases.

Davy Jones is in last week at the Boston, and will shortly be taken on the New England circuit with new scenery and costumes. R. E. Graham now sings *Comedian Shy* in place of Dan Daly, who retired on account of illness, and Marie Gilroy is again back in the cast. When the regular season at the Boston opens on Friday there will be a stark organization at the house, but instead of being one able to play Shakespeare, the old comedian, melodrama and here with equal ability, it will be one to give comic opera, musical comedy and farce. Prince Fro Tom will be the first piece. When the company is on the road a few combinations will occupy the house.

There is no change of bill at the Tremont. At Keith's New Theatre the living pictures continue the rage, and the wonderful bill includes such favorites as Helen Hammer, James B. Hutchins, Weber and Fields, and Romulus, the strong man.

Nathan Bars and Lora Addison Cliff are giving *Only a Woman's Heart* at the Grand Opera.

Continuous performances and living pictures occupy the Palace and Howard Athol.

Jack Mason and Marion Hamble have been vindicated of the charge of concealing jewelry purchased on conditional sale. The

hearing took place in the Municipal court last week and lasted hardly an hour. The prosecution was unable to produce a witness to the contract upon which everything depended, and Weinberg, the complainant, was subjected to a rigid cross-examination, in the course of which the missing gems were produced, although he could not identify some of them. After he had got through testifying Jack and Marion were discharged by the judge, and they promptly began suits against Weinberg for malicious prosecution. In each case the damage is placed at \$10,000.

Those who registered with the Eastern Musical Dramatic Exchange are regretting their action and they claim to have been fleeced by H. Fisher Burns, who has gone away, as his family say, on account of his health. The office has been besieged by irate chorus girls who wanted back their fees.

George B. Finnegan, a well-known Irish comedian whose stage name was George B. Leslie, died at his home in Charleston, 10, after a brief illness.

Manager Frank J. Pilling of the Palace, had his beautiful white fox terrier "Pansy," stolen last week, and when the orchestra at that house played "Only a Pansy Blossom," there was sorrow all around.

William McAvoy and Harry La Marr entertained a party of newboys at the Howard Athol last week.

A Boston syndicate is being formed with the ultimate intention of building a house to be fitted for a home for grand opera. The public library site has been under consideration, but the trustees ignore all figures that do not reach \$650,000, which is rather high for a lot anywhere.

W. P. Edison will be the stage manager and carpenter at the Castle Square. M. H. Hallou will look after the elaborate electric plant.

W. F. Blande, of The Young America company, has been renewing old acquaintances in Boston. He's the same entertaining conversationalist that he was three years ago when he tarried here in the interests of Niobe.

Charles Dickson's starring tour in *A Jolly Good Fellow* by Stanislaus Stange, will begin in Washington 3.

George E. Lothrop is now on the Atlantic, having sailed on the *Pavonia*, 9.

R. E. Woolf has resigned his position as managing editor of the *Saturday Evening Gazette* to join the editorial staff of the *Herald*, paying special attention to music. The paper is to be heartily congratulated.

Hugh P. McNally has been running an extremely nervous dramatic department in the *Herald* during the absence of his brother, John J. McNally, the dramatist, who is the dramatic editor of the paper.

Among the engagements for November are D. P. Steele, Ray Steele, Erskine Lewis, and Emma Cushman Tuttle. Captain W. H. Dailey will go in advance of the company.

Katelle Sylvane will play *Lady Adela* in *Rosendale* with Joseph Haworth. Kate Ryan will be in the company.

F. Earle Bishop will lead the orchestra at the Lyceum, which opens 27.

Marie Jensen, who has been passing the Summer at Winthrop, has gone to New York to begin rehearsals of *Miss Dynamite*.

Winifred Richards has been visiting Anne Clarke at Folly Island, Me.

JAN BENTON.

## ST. LOUIS.

The Black Flag at Pope's—Bridgette at Chicago—Bridgette to Attend  
Bessie Wheeler Production.

(Special to The Mirror.)

St. Louis, Aug. 13.

Yesterday afternoon *A Black Flag* was presented at Pope's Theatre with the full strength of the stock company. Among the specialties introduced were the Dean City Quartette, Melville and Stetson, Sankey Brothers, McLean and Hall, Boney and Chapman, and Irwin T. Bush.

The New Union Trust Building Roof Garden and Casino opened to-night to a large audience, introducing Raymond Shaw, Sorina, Lolo, the Girards, Salie West Synonds, C. W. Hall, and others.

A change from light opera to grand was made at Uhlir's Cave to-night, when *Rigoletto* was given in an excellent manner.

Charles K. Hager, secretary of the Cottrell Hill Posing Company for the past twelve years, has resigned, and has accepted a similar position with the St. Louis Hill Posing Company.

Governor Stone, Mayor Wallbridge, and other prominent local and State politicians have engaged boxes for the first presentation of *The Derby Winner* at the Grand Opera House on Aug. 29.

W. W. Waters benefit will take place at Uhlir's Cave on Aug. 21.

Terrace Park closed its successful season last night.

W. C. HOWLAND.

## CLEVELAND.

Bill Graham at Cleveland—The  
Chicago Bill at the Lyceum—  
Bill Graham at Cleveland—The

(Special to The Mirror.)

Cleveland, O., Aug. 13.

Hedworth's Garden Theatre was crowded this evening by an enthusiastic audience. Ned Gwynne was ably presented by the full strength of the Murray-Lane Opera company. Miss Lane made a very pleasing Ned Gwynne. J. K. Murray and Henry Hallam appeared to advantage in the characters of Buckingham and Rochester. Albert Parr made his debut as Falcon, and was well received, as were also William Wolf as Wood and Harry Brown as the Duke. The opera was handsomely staged. Giró-Giró next week.

A fashionable audience filled the Lyceum Theatre to-night. The *Charity Ball* being played by a fine company under the management of Gustave Frohman. Bessie Wheeler



**CARDNER.**

BY GEO. C. JENNS

**AS PER ROUTE:** Grand Opera House, Boston, Mass., week August 20; Empire Theatre, Philadelphia, Pa., week August 27; Star Theatre, Brooklyn, N. Y., week Sept. 3; Empire Theatre, Brooklyn, E. D., week Sept. 10.

## DATES AHEAD

[Received too late for classification.]

**FAST MAIL.** (Northern; Martin Golden, mgr.):  
Davenport 20, Iowa City 21, Cedar  
Rapids 22, Marshalltown 23, Boone 24, Perry 25.  
**FAST MAIL.** (Southern; John B. Hogan, mgr.):

**MME. AND AUG. NEUVILLE:** Johnstown, Pa., Aug. 15, 16, Mt. Pleasant 20, Grafton, W. Va., 22, Wheeling 23 25.

THE COLONEL AND I (Charles Hine, mgr.): Nantucket, Conn., Aug. 22, Torrington 20, Great Barrington 18.

**NEW YORK THEATRES.**

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SHOW. SHOW. SHOW.  
Last Performance, Aug. 25  
ROOF GARDEN EVERY NIGHT.  
EUNICE VANCE and 25 others  
Thursday, Aug. 30, in theatre, first appearance of  
Della Fox Opera Company in The Little Trooper.

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dicate. The transcending theme of the inhabita-

tion of this planet is a principal element in my American Society, Fin de Siècle Comedy, entitled A MESSAGE FROM MARS. Though well capable of winning upon its intrinsic merits (as the few

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